

# BEAN Magazine

8



# KULTBOX RECORDS



*We ask ourselves whether truly this is the beginning of a  
new world or perhaps the world... is about to perish.*

*There are people who earnestly and seriously fear this,  
where music becomes the slave of the machine...*

drum 'n' bass for the apocalypse  
**3D / SNUGGLES**  
coming this spring

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The original white trash ghetto.



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\*see photo lower right

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# #e-mail

thoughts.questions.complaints.

**T**his is the bEAN mail section. Some of it is our regular mail, and some is added responses to our survey we posted in bEAN #7. So we've gotten a lot of good feedback, and we hope the trend will continue. It's always nice to get shit off your chest, so send us your thoughts, comments, ideas, and suggestions.

Dear bEAN:

I love you guys and what you do for the scene. You tell it like it is, without fear or backlash, and you do it because you care enough to see us grow in a positive way. (And you do it a million times better than 1000 Words, with their 600 ads and glossy color cover.)

I completed your survey but wanted to say a bit more. I've been raving for a year. And yes, at the beginning, I was heavily into drugs. But even then, I saw enough to see that parties were not about that. And I naively believed everyone was in it for the love and unity and progression of mankind through music and sound.

I'm scared to see where Chicago is headed. With everyone scamming and hurting each other, it's worse than society and U.S. Government. And it's all candy coated with P.L.U.R. stamped on it.

All I'm trying to say is that "rave" is the best thing the world has, and people in it (including myself) are too greedy, too drugged up, too selfish, and too God damn lazy.

And if it doesn't stop, "rave" will be no more. Whether we fuck it up, or let industry eat us up, or continue to flaunt our youth rebellion on Geraldo and Hardcore till they take the privilege away. But we will lose it.

And truthfully, I care too much about the music and the people to let that happen.

So I've cleaned up my act, and I am straightening my head. And when I get back from Arizona, I hope to continue with the people who care and bring this scene further. And I wish everyone a clear head, and a good loving heart to do the same.

Thank you to all who provide P.L.U.R. to the Chicago scene. Keep on keepin' on, and do it like you do...stayin' true.

Sarah/Tristan

Oh, and it's time someone let the kids in the party know that it's not about drugs and they're going to end up ruining themselves along with the vibe by continuing to use them for every party and every day. Chicago's gotta quit with the coke and meth! And I realize it's such a part of the rave economy, and will hurt the scene financially to eliminate it...but isn't that there saying enough?

Damn...it was a really nice surprise to receive this letter. I know that there are people in this scene who know what needs to be done, and we all just have to get together and unite. We all know there are problems, but if everyone could come to the conclusion that this young lady came to, we'd be in really good shape. We just have to overcome it, inevitable, and remember...it is the music that these parties are celebrating. Is that why you go? Thanks Sarah, for an open minded view. Feel free to give us an update of how they do things out in Arizona, maybe they're doing stuff right out there. Thanks for your input.

Dear bEAN,

I believe that the Vibeonauts publishing that handout "Don't Suck Corporate Cock" is an absolute insult to the intelligence of any raver who has been in the scene for a good amount of years.

I am forced to go back in time to an altercation that took place two years ago, the night of LADYBUG, at a Denny's restaurant. The same guy who is now handing out these "SAVE MY SCENE" flyers was harassing, teasing and humiliating ravers.

I don't want to mention the name of the guy I feel that I don't have to. We all should know who I'm talking about. This same guy who is complaining about outsiders exploiting the scene, is mocking those who have created it. And who is he to put the blame on someone for making money off OUR rave culture when he himself is wearing our money, and probably driving it, too.

I don't think I would be bothered by this type of paper if I knew that the person had the best intentions in mind. I mean that he intended to save OUR culture, not his ass! We all know that he is afraid of some hot shot radio station or "CORPORATE AMERICA" as he calls it, taking over HIS business.

I don't want any of you to think that I don't agree with what he is saying, because I do. He makes good points. I just wish that I could be reassured that they were for the proper purpose.

CPRM

CHICAGO, IL.

To the bEAN People:

This is where I elaborate on your questions. (survey) I feel this survey is just what we need to tell ourselves what's goin' on. I hope you get lots of responses; and tell us (readers) what's happening.

I live in Wisconsin and party there as well. The last party I went to in Chicago was Ladybug 2: I got arrested there- detained for four hours, handcuffed to a wooden bench, and given a \$75 fine for trespassing: much bullshit. I haven't partied there since that night. Also, that was the closest thing to an "Outlaw" party, and I got arrested because the cops were just scared shitless. So Chicago is capable of it, yet, it's kind of scary...that cops would hurt people and all that. (I was close to hurting cops.)

When I read zines, I must agree I see letters saying, "help the scene, just a bunch of 16 year olds, fucked up, it's all fashion," well all of this is true to me, it makes parties exciting. All I want, is what promoters and party people always preached-unity. Unite, never divide, I hear it, but I've never seen it...if everyone believed it, that would be sweet. I live outside of the cliques, yet when I go to Milwaukee, it's like a soap opera...who's sleeping with who, and who has a matching pair of 'Q' pants for the kids. To me, a raver is someone who listens to techno music, even if they don't have 'Q' pants and a bowl cut. Example: went to a small house party, and there was this punk chick at the door, I saw her get a big hassle. People would say "Leave- go to a punk rock show..." she came with a raver, and she was just trying to give techno a chance, yet the people I saw were all on powertrips, fuck, it's cool with me, to me we're all equal.

One problem I have is...the price of parties has gotten way too high and we haven't gotten better lights and sound...the promoters feel that since people can spend \$60 on phat pants, that they can milk us for what we got. I don't like it, and I don't do drugs at parties anymore, but I like to get raver toys and shit to have a good time.

I stopped doing drugs at parties so I knew what was going on and who was spinning...it works just fine.

Peace, love ya all and I'm outtie...

Brandon

**beanerz beanerz...props always 2 your zinners...**

I felt it like so ironic that like I received your most recent copy on da ground, because it was knocked off the table that one of the "ravebangers" accidentally(?) crashed down in anger cauz some other bird could break, i'm assuming probably better...I hope the ravebangers concept was a joke! oh and the photograph of the cat on payote...don't think i need to say much more that cept the unity that some of us ravers, or ravebangers...don't pogess...yo...but all respects to those of you who keep the chicago vibe alive. i hope you're glad i made use of your ghetto vocab...whatever, ghetto aint just a bunch of words

GETTHOgroOvz...peace!

bEAN,

bEAN-4

I love your magazine, and truly appreciate the survey. The Chi-town scene will be revived. It's all I got, being only 16, road trips aren't an



option. So I say props to you involved with bEAN, and your efforts to bring back the unity and love. Everyone should be encouraged to give a little more love.

With respect-

Ben Derickson

### Hey bEANERS

What's up? I'm not in the habit of writing letters to magazines, but I kind of went mad on the survey- it goes to show how strongly I feel about our scene, I guess. It's 5:14 AM and I wouldn't be writing this if it weren't for a really good reason (I hate writing letters)- this survey seemed like a good chance for me to get a few things off my chest, I guess. Quick background stuff: I'm 20, a college student, been partying for only about 14 months, which isn't very long, so I feel kinda strange saying everything I am, but I really feel like I know what's up. I've really learned a lot since I joined the scene- I don't think anything has had as positive an effect on me as parties

Anyway, I just wanted to make some of my answers more clear. I had a hard time expressing what ravers are. I've heard ravers described as "preppies on acid" which I think is pretty close (think about it- fashion, etc, but cooler attitudes) but anything related to the word "prep" has a very bad connotation (no, I don't like them either) so I won't use that term. I think ravers are just basically free people. We don't fit into any accepted norm- we do what we want, when we want to, how we want. I also think that ravers are just more highly evolved than most other people. We know what's up. We have the freshest clothes, phattest parties, best drugs (good or bad), we dance better than anyone else, and we know how to have a good time...we really live. Oh yeah, the music...let me just say that there is no music ever created that is more evolved than techno, especially Drum n' Bass. I can't listen to 'real' music anymore...it lacks something, I really can't say what, but it just sounds flat and boring as hell. It lacks energy and soul of techno. So anyway, I guess the thing that draws me to parties is the music. There are so many important elements to an ideal party. My ideal party would be something like this: small (less than 500, maybe less than 300 people) in an underground, illegal warehouse space. The place would be clean, some decorations, few lights, but nothing really fancy. Maybe 1 or 2 DJ's I know and love, but the rest dope, unknown people. The right people. This is so important to the vibe. If/when I start throwing parties, they will be invitation only, handed out to the people I think will make a good party. These people are probably fly dancers, have their own style, are not so self-centered that they will not talk to anyone else, they would bring good vibes to the party, and BRING something (add something to the party that wasn't there without them). The party would be reasonably priced (less than \$15, or less than \$10 if in an illegal space), with cheap or free water/juice. Good dance floor (wood is my personal favorite). Good sound system. The party would not have: a big flyer, wack people (an effect of the big flyer phenomenon), Strong 5-0 presence, bad vibes, fights, or other wasted energy. The little things are what really counts- stuff that lets you know that the promoters went out of their way to make sure you had a good time. EXAMPLE: at "Bubblicious" they had a trampoline, free water, gum & candy, 3 rooms of sound, a room covered in bubble wrap, pink streamers everywhere, and an elevator with a nitrous tank in it.

I try to bring something to every party I go to & give back to the scene. This Saturday, me and some others went to "Detonation" in Appleton- not a great party, but a party nonetheless. We also went to the afterparty & I tried to make it better for people- I brought bagels and coffee from the cafe where I work, a friend cooked breakfast stuff, and another donated music (his mixing skills), we all brought smiles...the point is, that if everyone tries to contribute to the scene in some way, it will become so much stronger. If everyone did this, there would be no need for promoters at all- I think this is what you were talking about with the "outlaw" thang. I think this is what we really need, and I think Chicago is ready for this sort of thing. It's the next step. A party like this would bring new meaning to the word "unity" in Chicago & also show people's dedication to the scene. That's what it's all about. It's time to get started...Ideally, the scene can be about PLUR, we just have to do shit right.

Massive props for keepin' it real & still having a sense of humor. I'm prepared for the outlaw...Much Respect!

(The writer of this letter wished to be kept anonymous, so we can respect that. There are some really good points made, and we think that this person is pretty much right on. I personally think we still need promoters, cause some promoters have a really good sense of good talent, spaces, etc. But otherwise, RIGHT ON! Keep the opinions coming...B)



### ...who really likes dancin' anyway?

bEAN,

Whaz up? Jus' want to tell you all that I totally dig your zine. The articles, reviews, and interviews are all phat and funny as hell! Keep up the cool writing cuz it helps keep the scene a lot. I love it all. Rave on bEANERZ!

-L&R-

Jessie G.  
Chicago, ILL

bEAN Mega,

What's up. This is the third fucking time I've had to send this e-mail out so I've added a couple things. Also, I wanted to let you know about this party going on Friday (November 29th). I forgot that I wouldn't be here at work after Wed. so I don't have the flyer, but, the party is at Dave Gandy's loft and Jevon Jackson, Matty, and Danny the Wildchild are spinning. The best parties I've been to this year have gone down in this loft so try to check it out (a very old school vibe).

What's up kids? Damn, this might be long because I've been meaning to write ya for a while now but never had the time to do it! Fortunately, I work at this place in Rockford that handles the majority of billing calls for Prodigy and if you're a full time worker they give you a free Prodigy account (you are not supposed to know this)! Now I don't have to go find stamps, buy envelopes, write the letter and then hope that I remember to mail the damn thing. It's much easier having an e-mail address... although I don't have a computer.

Anyways, last week I heard from a friend you did a review on Live and Direct and had a small story about the Rockford scene in it. I was real happy to hear that. I bumped into another friend of mine the next day and he had an extra issue and gave it to me. I laughed all the way through the article because it's a very accurate account of our situation here. First off, I'm not sure who you hooked up with while you were here (we're all a big family :)) but they must have given you a true Rockford welcome based on your title (Hangin with the Stunners...).

Unfortunately, you were right about the fact that there's nowhere to hang out. House of Musik has been here in Rockford before I even listened to techno and they have played a big part in the growth of our small, young, community. Most of the time we all gather inside somewhere and just puff down.

I had a the time of my life at Live and Direct. I think the live is the best roller rink to throw parties in. There did seem to be a gang of fucked up kids at this party, but at least they were up and dancing all night long and not all over the floor. I don't think they had it open but they have another room in the back that has a light-up disco floor (There was a party there months before "L&D"... I was going to call your e-mail to invite you but forgot... but it was a Wed. night party that featured 5 hours of pure fucking JOHN AQUAVIVA! Only like 70 kids showed from Madison, Rockford, and Chicago, but he still rocked the place! Somebody let him in on the fact that Rockford kids love disco so his set was old school!

My only complaint about L&D was I paid and they were using my mixer! Just kidding Chris! Chris is Eternal Soul and he's a really good guy. If anybody sees Eternal Soul's name on a flyer, go. You will be happy. Well that's about it for what I had to say, I hope you like the record reviews, peeps.

(JEREMY AKERMAN)



Dear bEAN:

During my recent visit to Chi-town, I went to the party "PELE"- great party: Music, vibe, location, and people were all the best- except for two tough guys who didn't like me because I was from NYC. Whatever their problem was about my friends and I, they kept wanting to fight and cause a scene about me wearing my hat slightly to one side. Me, being from New York, where if you were white, black, or latino it doesn't matter- but instead of these two individuals letting me know it wasn't a good idea since I was white, they had to call me a gangster and other terms pertaining to something I wasn't- it's just a universal style out here and it's the way I go- ya know? So in your most recent issue of bEAN, when you asked how everyone thinks the scene is doing in Chi-town, I would like to say it's great- except for the people like the ones I have been talking about previously. These are the type of people that break up the scene and kill the vibe.

"Music is for everyone. Some choose to hear it, some choose to listen. Feel the beat, dance harder."

Thanks to everyone who made my visit a great one.

"Riley"

P.S. Everyone is different, even aliens. I think your magazine is great- Good luck!

Beanaz.....

What up. Recently picked up issue #7 @ Level on Archer. Fuckin uh...I just got back from school...and all I have to say is...if you think Zion is dead; come to Macomb and then we'll talk tumbleweeds and whitetrash gayness...(irrelevant)

Just took the quiz, so I thought I'd Drop (BASS) you a line. Suprisingly, I don't want to bitch about the scene, not do I have anything to say praisewise. You guys know how to run your ship...so all I have to say is man you have the sails and fucking full speed ahead!

Being a participant in the underground community for 2.5 years now, I have recently been ex-communicated to Macomb, Illinois- where I currently reside @ my educational prison known as Western IL. University. Now, of course; I've gone nutso 5 times already due to lack of loud bass, room to dance, and the total being-away-from-friends thing, and the fact that my parents banned me from coming home because I was in every other weekend...fuck that anyways because I snuck home. James Bond style. Point being, there is nothing but fliers of parties either happening without me or memories locked into my imagination from parties past...and long gone. Pictures of friends dancin n' smiling among big pantsed happy kids cover my wall giving my side of the room a positive glow. Coming in makes me realize that going to parties is sometimes the staple of my happiness. Everytime I come in, I am thankful that I can see all my friends in one place; and that there are more people who do the same. Sure, I can listen to tapes and shit, but like a dorm room compares to a venue with sweaty kids and towering speakers pumpin out mad ass grooves that gets roomfuls of people bumpin all night!! I cherish it, and it's made me realize that being in Chicago...we are a bunch of lucky MUTHAFUCKAS!

Chicago is a wordly city with dope-ass homegrown DJs that happen to be big-names that put on quality shit...and also spin for us neat kidz. We are fortunate to have big names roll in and out every weekend...with a once a month huge fiasco, with a budget of \$23,000.00. As long as we can go there as a unit, there will be unity. As long as we can caravan to parties and live together side-by-side and not pick fights w/ each other and other petty playground shit...there will be unity. Lastly, as long as we can dance side by side and smile at one another when the bass gets turned the fuck up...there will be unity. Oh yeah...as long as we can carry those neat Kodak Funsaivers and capture those moments on film to laugh and remember what once was...or what you once did...there will be unity created thought memories.

Now I can finally say that I've told someone else other than Charles or Maggie what I think. They'll be proud that for once, I've spoken up instead of sat there with my thumb up my butt, wondering if I should speak or forever hold my peace until I eventually burn out of the scene like a fallen star...

Keep pushin' on, things are gonna get better...

KRYS1

Hey yo check this out!

This is not some term or English paper so what do I care if this is fucked up. So listen up as I speak my mind and give you something to talk about. As I was reading issue 7 of bEAN Magazine I thought why can't I send a letter? So here it goes.

I am fed up with all this shit going on about how "if a rave does not have overseas talent in it, then it has to suck and I won't go." Well listen here, we have so much fucking talent in this city it kills me. Shit, I know hundreds of DJ's who would kill for the chance to spin out at a Chicago bash, but never get the chance. We are too worried about getting this guy from London or Europe, that we don't even see the talent we have in our own back yard. We need to tone down are thinkin when we throw parties. Not the concept of a great bash with a good vibe, but the fact that these kids need to see overseas talent or they won't come to the party. That is just a load of shit. Half of these fucking ravers are so strung out on some kind of drug, that they would not know if you were playing country line dancing music. I love to see overseas talent, but why do I have to have it every weekend, and then have to pay all this money? Shit I'll be broke and on welfare if I keep paying all this money. My pay checks should not be used for the sole use of going to parties every weekend, I have bills to pay also. Why does every party have to be thrown like it is going to be the event of the year? I don't mind parties every weekend, but shit if every party is the event of the year, then what do I have to look forward to? I've been to lots of killer events that are small, cheap, have all Chicago talent, or some that have local talent from the suburbs that have GOOD vibes, good music, and mixing that was so smooth I thought someone put on a CD or mix tape. Get this, I was in the town of Morris, just west of Joliet on Friday 10/25, for a party called "Blood Clot," and WOW! The talent they had...listen to this line up...DJ 3D, Snuggles, Kid Entropy Live PA, Ken'n'Karl Meier, Live PA by Acetate, DJ MCLA, Mark Almaria, and one no-show...Ms Bio-booster. Wow, did it rock the house y'all. Plus special guest, "The Jungle Vibe Collective," from Minneapolis. I've been going to this, "Family Friday," jungle thing lately with some of my home boys, and wow what a vibe they have going. I love it, as I love to hear the Drum n Bass. This is what we need to start thinking about, is big time fun on a small scale. Why try to out do each other, and try to compete with every scene that's around us? If I was going to a party based on how many DJ's were from overseas, I would not be at too many Chicago parties, let me tell you.

Well think about it the next you go to a party, why don't they have all the talent from the Chicago scene, or at least 70%. I'm disappointed. Oh, one more thing, who ever went to "Love Revolution" from bEAN must have been fucked up...my homeboys went and stood outside all night, and when they got to go in, they still had to pay full price...at 3:30 or 4:30AM. And one of my homeboys who was lucky to get in early, said that Barbara Tucker and Dajae had short sets and were okay. Thank God I had to work early that Sunday or I would have been standing in line all night as well. Peace out! This is what I think, so lets get it together Chicago. I will write again.

Written by Homeboy Joe45!! Peace out!!!!!!

Well, I must say I agree with alot this guys has to say about the large scale events lately. I think I pretty much prefer the lower budget shindigs...everything else just seems like a bunch of hype, and I think it's kinda wack. All the competing, all the money to be made...I really feel alot of promoters aren't thinking about the scene's future, and that's really too bad. It all comes down to the underground thing anyhow. I really think there are at least two distinct types of "Raves" now. Underground and mainstream. The underground will remain underground, and the mainstream will blow up (like the so-called 'Alternative' scene did.) Underground is where bEAN is at, and that's where we plan to stay.

But as for any member of bEAN being fucked up at "Love Revolution," that member would have been me, and I'm quite certain I wasn't fucked up that night...I genuinely had fun, but I was there like at least an hour before there was any line, so I didn't suffer there, and Barbara Tucker and Dajae performed as long as most other 'live acts,' and they were exceptionally good...now if vocally House music isn't your cup of tea, then you may disagree, but I thought they were good, and I'm entitled to my opinion.

Sorry, Homeboy Joe45, if your boys disagree...most people experience parties differently...that's what makes us all so fucking special I guess. Thanks for your thoughts...B

DEAN-6



The Kooky Scientist



I AINT  
NO ROCKET  
SCIENTIST

Three's Company... '90's Style



Alec Empire

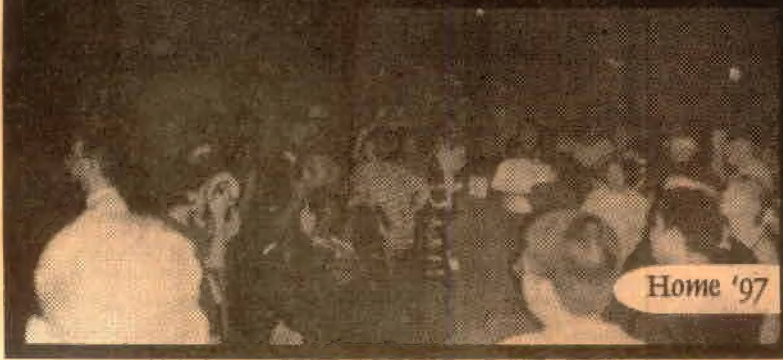
Tony K. makes "Sense"



Chiko and friends



Home '97



Raven



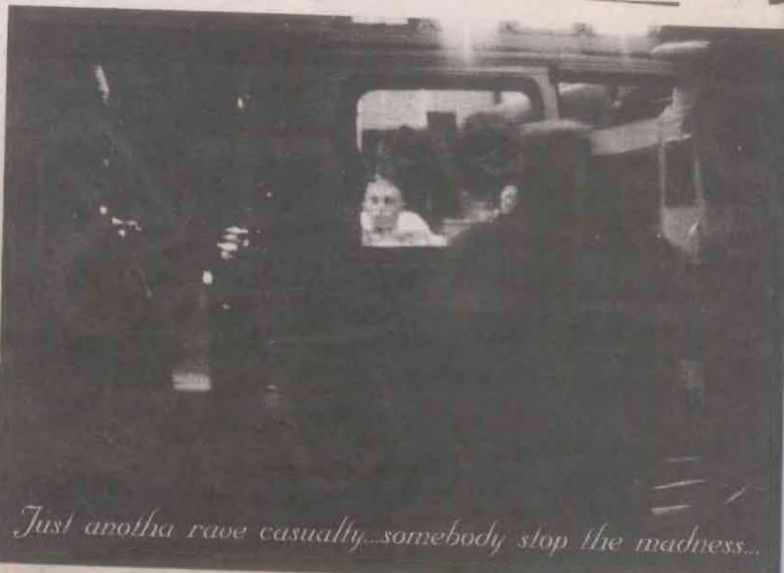


# Scene and I

I know, I know...what the hell have we been doing? We haven't done an issue since Fall. Well ya know, our zine is different than most, and it takes like, inspiration and shit, to come up with the goods. Getting the ads is also a full time job in itself, and when we gotta put in extra hours at the job, the time for that doesn't exist. And sorry 'bout the newsprint again folks, but lack of ads means lack of funds. So, if this quality aint good 'nuff, don't read it. Simple as that. Or even better, give us lots of money. We're here for the green, not the scene ya know.\*

Otherwise, it looks like we'll be spending a little more time organizing some little parties this summer, maybe a full scale event...but nothing outrageous of course, and we're planning on doing a photocopied issue, hopefully for Furthur, and another regular issue in the Fall. So, we're still kickin' it. That's that.

Well let's see. As for news, we'll start with the bad, if none of you have heard yet, Chicago's own DJ/Producer **Armando Gallop** passed away December 17th 1996, from leukemia. We've lost yet another talented artist, who certainly will be missed (see side column for more). The New York hardcore legend **Nicky Fingers** also died Monday, March 24th 1997, apparently from an overdose on heroin, haven't heard exact details though. So, yet another



*Just another rave casualty...somebody stop the madness...*



loss for the scene. And there has been a lot of hype about the 20/20 episode that put 'raving' back into the media because of the drug usage...making it difficult for some areas to pull off events without being shut down. But on a lighter note, **Richie Hawtin (Plastikman)** has been allowed back into the U.S. and performed up in Minneapolis on March 15th...still amazing as ever, so the Chicago and Milwaukee areas, can look forward to having him as well.

We've experienced a problem

with security here in Chicago...it seems that a group of 'security guards' have been messing with kids by planting shit on 'em and bribing 'em for their freedom, along with a lot of roughness, and plain rude treatment, like grabbing people for looking at them "the wrong way." Man, this group of guards are really bad. I mean, yeah, I realize when we gotta party in the ghetto, we have to compensate something, but shit, this situation is really fucked up. So, please watch yourself folks, and come prepared to deal with this bullshit if ya gotta.

Alright, the parties themselves this winter have been pretty wack. Too big, too many fucked up people, too high of prices, too crowded, too much. We've shyed away from the big shit in Chicago pretty much, just cause them parties have proved again and again to be pretty boring. I mean, sure talent is brought in from lands far away, but for some reason, too many other things are getting in the way. I just haven't been impressed. Lately, we've been enjoying the lower key, **NO HYPE** events that attract a good crowd, not just a big one. Large amounts of people don't make a vibe, I don't care what a lot of people say, in my opinion, that's what rocks. Instead of wasting

away at some of these parties, we've spent a little too much time fucking around, ghetto skrimpskin', bowling with **Matt** from **Massive**, watching the damn **Trilogy**, and catching up on sleep (way too much of that, cause we've been sick as fuck!)

I was looking forward to one big party though, that would be Furthur '97. **Kurt** said as of 4/20, that Furthur would not be held Memorial day weekend, simply because he could not get a space to hold 6,000 people for THAT weekend. He said there will be a Memorial weekend event held by **Drop Bass**, possibly at the space where Furthur was last year...so keep your eyes peeled for that. More information about the real Furthur will be out eventually I s'pose. Until then, we'll just have to hang in there. Maybe the **Plus8** crew will make an appearance to the real Furthur...that would rock.

Other things to look forward to...another installment of "Roots" brought to you by **Vibe Alive** will go in effect May 7th, so watch for that. This summer looks barren so far...rumors of more **Core Innovations** and **Cataylist Recordings** doing the "Juice" thing again, but nothing completely confirmed. Speaking of **Cataylist**, **Terry Mullan** was missing in action for awhile, over in Europe, but he's been back, and a lot of folks are wondering what the fuck is up with "New School Fúcion 31". That thing was advertised in **Massive**, Christmas '95. And another thing too, he's been rumored to have been booked at some events and didn't show up...hmmmm, I dunno, I'm not trying to diss **Mullan**, but what's up with all that? And there has been mass speculation about the **Core** crew having some rough times currently, I really hope they can all pull together. **Core** was once a very big part of our scene, and I'd personally hate to see them drift away.

Oh well. I'm not too sure of what the summer will bring, but the first or second weekend in June, we'll do our next little party, for **FIVE** bucks, so be on the lookout, it'll be as good if not better than our Christmas party, (**Dan Efex**, **Phantom 45**, **Mark Almaria**, and some others TBA) and we'll be sure try to bring a few more good events later to the area, so watch for some of our cheesy little flyers. They'll be \$5-\$10 parties, max. No \$20-\$25 shit, unless we fly you all to the moon or some shit.

Oh yeah, I did want to mention something about the commercialization thing. Have you all noticed the new found interest **Q101** has with 'electronic' music, the **Q101** ads in **K-words**, and the **Q101 "Deep...Rave '97"** show with **Chemical Brothers** and the **Orb** at the **Aragon**? That shit is scary...I think it sucks. I mean, that's the station that killed 'altrernative' in Chicago...I can only imagine what it could do to techno. Plus, I have people at my work, who are totally oblivious to techno and whatnot jammin' out to **Daft Punk** now, what the fuck is this shit? Ugh. **Daft Punk**, on **Q101**. And what really kills me is that **Brooke Hunter** introduces "Da Funk" as a new release...uh, okay. That just proves how



# heard

much of a clue these folks really have. Watch, once everyone hops on the techno/rave bandwagon in the Q101 clique, they will be "the ones who brought techno/rave to Chicago" when everything's said and done. And then we have B96 pushing decent house music on the other end of our "raver music" spectrum. Bad Boy Bill continuously pushes some good shit on the weekend street mixes, along with Brian Middleton. It's really odd, they mix some commercial garbage with some slammin' shit. WASSUP? Geez...I guess that's how radio works. You either play the good shit to death and overkill it, or you play the good shit with the garbage and only have a tease of it. Oh well...I think happy hardcore might still be safe.....we know jungle isn't with everyone's new found love for it...

Speaking of jungle...for all you finatics, new and old, be sure to check out *Dubshack's* "Brockout" events going on about the third Thursday night of each month at the Liar's Club at 1665 West Fullerton in Chicago...a very packed, but good time (21+). And DJ 3D has taken matters upon himself to start up a jungle record store in the back of Funk Junkies over on Clark just South of Untitled and Gramophone...and he's been doing some club nights at Club 950. As always, be sure to catch DJ 3D and DJ Snuggles for the "Strictly Jungle" show late night Fridays on the college radio station WNUR 89.3 FM to hear a shit load of new goods, they sometimes have guests as well...like last December for example...DJ ZINC! Other than that, jungle is on the rise, so if it's your thing either you're pretty happy that jungle is finally getting some recognition, or you're pissed that it may be getting played out. Whatever the case, jungle is now accepted and more folks are hopping on the band, I mean jungle-wagon.

We've seen quite a few changes over the past year...a lot of deejays have gotten bigger and moved on...like Terry Mullan. We haven't seen him much at



all, and the Teamsters (Traxx, Justin Long, and Halo)...they've been on the move as well. There is one guy though, that has taken advantage of everyone else's absence though, and that is Mark Almaria. He has shown Chicago what is possible with a little bit of hard work and motivation. I mean last year at this time, hardly anyone had ever heard of him, and now, he's requested time and time again. He's been booked outside of Chicago too. So keep an eye on this kid, mark my words...he's gonna blow up.

Good luck to ya Mark...you fucking rock...with all yer chunky lunks o' funk!

Nothing else really to report. Hope you all enjoy this issue, we've worked very hard on it. Who knows when we'll have the patience to do another... (hopefully Fall) So enjoy for now, and we'll see ya 'round. Remember, support crackheads who will take all your money and leave you like a bitch on the curb! Do it for the green, fuck the scene! (This is a very pathetic attempt at a joke, we are kidding, never support a crackhead, now a crack dealer is okay.) *bEAN* humor, you either love us, or you don't...it's okay either way.

## Armando Gallop



Us *bEAN* kids didn't ever really get to know Armando Gallop, mainly known simply as "Armando," but have taken it upon ourselves to share what we have learned.

Armando was certainly a very inspirational person when it came to house music in Chicago. He was an event promoter, a deejay, and a producer. His most famous work was with Chicago's own *Felix the Housecat* and his now defunct label *Radikal Fear*. His debut album in 1994, "One World, One Future," with famous tracks like "Welcome II The Warehouse," and "Radikal Bitch," is a perfect sample of his talent.

When we look back at the earlier house days in Chicago, Armando was there hangin' out at *Farley's WBMX* radio show in '87, and witnessed all the late 80's glory days at the Warehouse, the Music Box, the Power Plant, and the Bismarck. He then watched everything gained with house in the 80's sorta wither away once the 90's came. But with his promoting and producing alongside the likes of *Felix*, *Roy Davis Jr.*, and *Mike Dunn*, the 80's sound was revived in the 90's with a harder edge to it. He can certainly be commended on his efforts. He was also more recently known for being the link between the old school and the new school, being loyal to the pioneers, yet encouraging the up-and-coming. That's a very hard to come by, type of attitude coming from the very competitive edge that Chicago seems to have, in that aspect, we have lost something very special.

Since his sickness began over a year ago now, he had suffered from a stroke this past October, had lapsed into a coma, regained consciousness-giving everyone a glimmer of hope, but then after his last treatment of chemotherapy, lost his battle. Surprisingly enough, leukemia wasn't his only battle in life. As a young man, he suffered from spinal meningitis at the age of 13, ruining his dream at the time, of becoming a professional baseball player. That's when he put all his efforts into music. Although that was an unfortunate situation, Chicago, and the rest of the world, for that matter, are sure glad that his work with house music was the path he took. Armando Gallop, along with *Ron Hardy*, and *Kool Rock Steady*, will all be remembered as very important players in the house music history book, as they all rest in peace. -Our thoughts go out to all those who personally felt this loss.



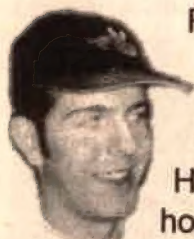
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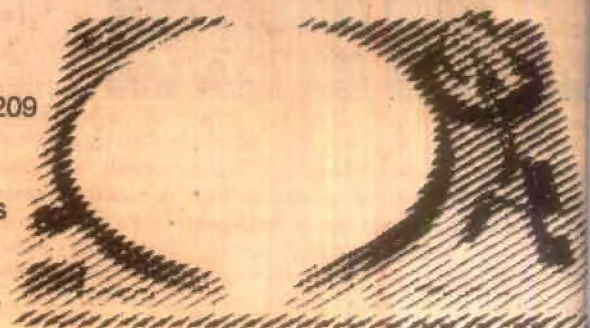
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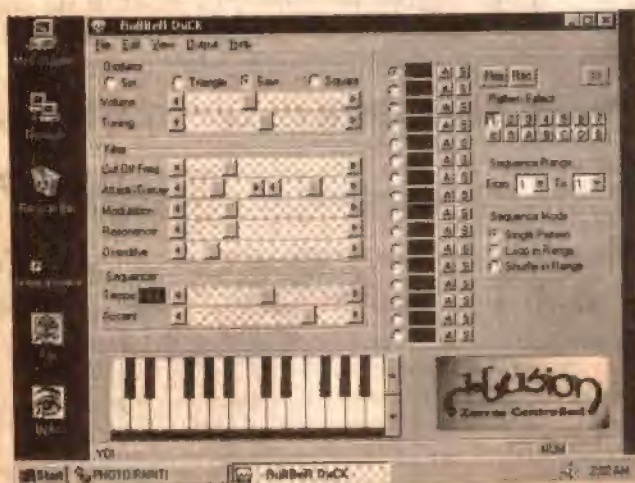




# GIT WITH THE PROGRAM

There is more than one way to make music nowadays. With electronic music becoming more popular everyday, more people are deciding that they also want to make music. But unless you have fat-ass bank rolls or the

hookups to get the vintage equipment, it's nearly impossible to do so. But with the emergence of the personal computer and some of the programs listed below, anyone with a PC can make mad beats for practically free by downloading these programs from the internet. Now this doesn't mean that you'll become a world class producer or anything, but it will give you some cheap fun.



The first program is called Rubberduck, it's a 303 emulator program for Win 95. There will be versions for Win 3.1 and Macs soon. It's a free program that does a decent job of making the classic 303 squelch. It is also a fairly simple program to operate. You make the different notes by using the keys on the keyboard and then you press play. While it's playing you can tweak it by playing with one of its four oscillators. You can also tweak the modulation, tuning and cutoff frequencies. It will also play Wav. samples and synch them with the first note. Now the program is free but it is unregistered, if you register it for \$15 you will be able to record the song with tweaking and all as a Wav. file which means that other programs will be able to recognize and play them. If you decide to not register it you will be able save the patterns but not actual songs. *Download from <http://WWW.waste.uni-essen.de/D-lusion/rubber.htm>*

The second program is called the Rebirth-338. It is a TR-808 and not one but two TB-303's. Other features include a delay module and a distortion module that can be used to make distorted 909 kicks or hard-ass Woody

Mcbride type acid lines. Programming the instruments is pretty similar to the real thing, with patterns that can be linked together to create whole songs. The 303's can be tweaked in real time and have all the same features that the real ones have and they sound amazingly real too. The synching is all automatic in this program. The only drawbacks to this program is that it's not free. The downloadable version is a fully functional version but there's a trade-off. It won't let you record songs while doing real-time tweaking of the instruments. You can create songs and mess around tweaking them and stuff, you just can't save them. It also will only run for 30 min. before it closes automatically and you have to reopen it. I know, kinda sucks about that. The full take home version will cost around \$199 and is supposed to be available in a couple of months. Still a lot of fun and definitely worth downloading and playing around with. *Download from <http://WWW.propellerheads.se>*



The third program worth mentioning is actually my favorite. It's called Fastracker V2.06 (*not pictured*). Fastracker is a Mod based program that synchs samples together. The Mod format was originally created for the Commodore Amiga platform years ago. Well the Commodore isn't around anymore, so the creators of the program wanted something to do the same thing, except just for a PC. It is by far the cheapest (completely free) and has the most support. There are other tracker programs (Screamtracker, Mod-edit) but Fastracker, I feel is the best. It works by the user sampling drum beats, acid lines, fucking sounds or whatever you want into the program and just looping them. There is lots of tools to morph the sounds. All you have to do is sample a sound, cut it and paste it into one of the tracks on the screen. You create complete songs by doing this over and over with different sounds. Most people think that these type of programs are only good for hardcore tracks but i have heard some really good house tracks and hard acid tracks made with this program. Superstar producers that have been known to use this program are Dan Doormouse, Matt Massive and the legendary DJ Phil Freeart! (Screamtracker). Some drawbacks to this program are that it's harder than others to learn (but once you figure out the shortcuts it's not a problem anymore), If you don't have a actual Creative Labs soundcard it might not run properly (I don't have one, and it runs fine, but others have had problems), and it doesn't recognize Wav. files (the PC standard sound format). The last one can be fixed by either sampling directly into Fastracker or getting another free program called Cool-edit which will convert Wav. files into a usable format (Sam., Iff., among others). *Download from <http://WWW.th-zwickau.de/~maz/>*

So what the hell are you waiting for? Go out there and "borrow" a friends PC and make some booty house, so that way you can get booked, become a huge producer and get on the guest list to parties. Till' next time, peace!



# Michael Dee

**Where did you come from, and where are you headed?** -Well, I come from the old school. What I mean by that is that I come from the time when house and acid and techno was starting. Back in '84-'85, I was inspired by the creators, the godfathers, whatever you wanna call 'em. (DJ and Producer influences) People like **Farley, Frankie Knuckles, Adonis, Marshall Jefferson, Steve Hurley, Ron Hardy, Pharris Thomas, Gene Hunt, Phuture (Pierre, Roy Davis, Spanky and others)**. People don't know but **Phuture** were the creators of Acid house. They didn't build the 303 but they were the ones who started using it in house. The list goes on and on. People need to realize, this is the beginning (for the music), not the rave scene. As far as where I am headed, I'm headed up. People may think I am successful, and I am to a certain degree, but I wanna do so much more. My job is far from over.

**What do I remember most about the early days?** -What sticks out the most is the racial make-up. The make-up was the exact opposite of what it is now. Damn near 100% black. Also, the drugs, or should I say lack there of. I'm not saying there wasn't any, there was always somebody smokin' weed but that was pretty much the extent of it. I also remember being treated like a nothing, which was pretty much the case. I was just a 13 year old trying to get into the whole thing. What I didn't like was that some people would lie to you and say they were gonna do this and do that and wouldn't do anything. That's one of the most discouraging things to go through when you are coming up. That's why if someone gives me a tape or asks me to play at one of my parties, I NEVER say yes or no, I simply say we'll see, or maybe. It's as honest an answer I can give. Because I really don't know. But nobody can say I promised them something and didn't deliver.

**Were you ever a average party-goer?** -I remember how I loved to go nuts at a party, yes me, goin nuts at a party. I was never a great dancer or anything like that, but I didn't care because I was just into the music. One instance of that was back in about 1986, I was at a party at Mendel High School (Mendel was the only HS that organized parties consistently where you could go and hear big DJ's that kids couldn't see at clubs) The legendary **Ron Hardy** was playing. He used to play producers' unreleased material off of reel to reel tapes. He played the very first acid track by **Phuture**, except no one had a name for the music because the term "ACID Music" wasn't being used yet. Picture that, you are at a party and acid music comes on and it's like nothing you ever heard before. It sounded so good. I just went CRAZY, I remember running around the gym with one shoe on and one in my hand (Don't know why that happened). Oh man.

**You're some kind of 'rave' super hero now, what inspired you to get involved in** Well first off, I'm not a super hero. I think I have just been blessed with talent. I still and I will continue to do so as long as I am doing this. My early May 1st, 1993 in Paris France. About 5000 people. It was (Whoaaaa.....). I kinda worked in reverse order. I started the USA, oh well.

**underground music scene?** -have room for improvement rave years....My first rave was my first time hearing Gabber playing raves in Europe before

**Who were some of the people you were hanging with when things started coming together for you and how about now?** - I have never really hung out with anybody. I had people I would see from time to time back in the day. People like **Mike Williams** (old school house DJ), **Terry Hunter, Steve Poindexter, Rob Armani**. I did my first two records with a guy named **George Perry**.





# interview



don't know what he is doing now. The first label I did music for was **Chicago Trax/Housetime**, what everybody should know about this label is at one point they had all the great producers, **Marshall Jefferson, Farley**, everybody...well like most Chicago labels back then, mostly everybody got burned. It's funny because we all went to them though, even though we heard the stories. It was kind of like, *hmm....do a record on Trax.....cool*. My second record came out on **Muzique/WareHouse Records**. That was the late **Armando Gallop's** record label. I don't really hang out with anybody now. With the exception of a few Chicago promoters (**Roy, Charles**) that's it. Although I am good friends with producers that don't live around here like **Steve Stoll, Joey Beltram, Claude Young, Alan Oldham (T-1000)**. We talk from time to time.

**What Label have you worked with, which ones most enjoyable?** -The two I previously mentioned, and **DJAX**. I did more material on **DJAX**. I guess I liked **DJAX** the best. But I had to leave **DJAX**...time to move on, you know.

**How did I get hooked up overseas?** -I just sent a demo to **DJAX** and she (**Miss DJAX**) liked it and that was that (March of '92). My first record with **DJAX** was released in August of '92.

**What's your idea of the culture and music overseas?** -Too much info. Simplified- it's big. Especially in Germany. I mean **MAYDAY** and **LOVEPARADE** are broadcasted live on **Viva** (cable music channel) and **MTV**. But most of the music that gets really popular is commercial. You'll see **Marusha** or **Westbam** in the top 40. But its there thing and if that's what they wanna do, oh well. Europe and the USA have their pro's and con's. I don't want to play exclusively in either, just a good mix of both.

**Your best experience over there?** -So far, I really don't have one. I have had some fun but not too much that just sticks out. I do have a lot of fun when I'm playing with **DJ Skull**. Once we were in England and we, along with our insane driver/road manager/troublemaker, decided to get in to some mischief. Well, let's just say they had to evacuate the hotel. Don't worry, no injuries or deaths.

**Has my euro experience given me an edge over average DJ's.** -No. It just allows me to see that my music is in fact reaching others. I mean when some German guy walks up to you and says I like your music, etc.etc...you know you have made music that has travelled over 4000 miles. From my studio to another persons mind. If that's an edge, then so be it. I don't think it makes me succeed. It just tells you that what you are doing is getting out there.

**How does it feel to be one of the most important figures in the Chicago Underground music scene?** -I don't look at it that way. I think I am one of many recognized talents in Chicago. I am one of the few who still make harder house/techno/acid. I feel important but at the same time I don't. I didn't anticipate all of this though. When I started getting into this 11 years ago, I never thought I would be flying all over the place. I never figured I would be doing this as a career. I knew I was going to go to college and graduate and all that, but I would have called you a fool if you told me after I graduated I would be doin' this as a career. Like I said before, I'm blessed.

**Spare time?** -Well, I spend a lot of time with my girlfriend. I like to go see movies. I play basketball with my brother and some church members on some Saturday afternoon if I'm around. I like playing **Sony Playstation**. I love to watch sports, the **Bears** (the **Packers** suck) are my favorite football team and of course, I am an absolute **Chicago Bulls** freak. **Grade A 100% bulls** fanatic. I need to go to Church more when I'm at home. Gotta try and stay spiritually fresh, know what I mean?

**What impression do I want to leave with people about Majesty Productions?** -I first must give props for the crews that helped me when I started doin' parties...**Core** and **ATP**. Now, I want people to feel that I'm trying to do things my way. I mean people should know I do my parties the way I feel best, not how everybody else does their parties. People should realize, if they haven't already, the type of music I am trying to push (techno and its many forms). I am honest with people. There has only been three DJ's who haven't been to my parties. **Miss Djax** in 95- she was sick, **Joey Beltram** in 95- weather in NY, and **Felix**, *hmm....don't know*





# Michael Dearborn

what happened to him. If you notice, there are certain promoters who ALWAYS charge \$25 to get in and ALWAYS have several headliners not show up. Not me. I simply say this...if someone truly has a problem with my events, by all means, stay home. Last thing I want is an unhappy camper walkin' around talkin' 'bout 'I wanna hear some vocal house, the musics too hard, etc.

**What do I want people to think when I m comin' to town? What should they expect? -I don't know. Just come check me out. Listen with an open mind. They should expect me to show up (as long as the promoter doesn't mess things up).**

**What's up with Majesty Recordings? -There aren't many labels in Chicago focusing on the harder music. But that's not the reason I did it. I wanted to start a label in '92 but I was still in school so I couldn't. As far as putting Chicago on the techno map....we are there, in a way already. But people want to say techno is all about Detroit. WRONG!!!! I like the music that comes from Detroit but people give them too much credit. Listen to old records from like '87. Some from Chicago, some from Detroit. Now listen to records now. You will see who sounds like who. I'm not saying they are copying off us or vice versa, but people need to realize that a lot of music called techno today has more of a Chicago feel than Detroit. But since there are more people making that style in Detroit, people give them all the credit. My first release was titled "POSSESSED". It was produced by me. The second one is due out at the end of march titled "Feel the Rush," produced by ??????. My first release on my house label 'Majik Gruuv Records' will also be out at the end of March, beginning of April. It's called the "Foot Massage EP" by the Footmaster aka Wyndell Long. I am also working on an album for fall release.**

**What do I think of Chicago/Midwest? -I think it's going a bit backwards. I remember when I first started playing and going to raves here, everybody danced, now it's just people standing around a lot. It kinda pisses me off when you bust your butt to bring in talent and people don't appreciate it. But I guess I gotta keep on keepin' on, ya know?**

**What do I think of Drugs in the scene? -Simply, it has hurt the scene more than anything. Look at it this way, would the scene get all the negative press (even though its often oversensationalized) if there wasn't drugs? Ofcourse not. But, drugs were around before raves and it makes me mad that people blame raves as a whole on people's drug problems. Some of the focus needs to be on the school system or parents. Somebody isn't doing their job. I have never, in my life, used drugs. Nothing, no weed, no X, no nothing. In the long run, it could have more damaging effects**

**Commercialization, take it or leave it? -Both. If it means good music gets more exposure, cool. If it means crap music being promoted as techno and distorts less knowledgable people's view on techno, leave it. I'd rather see Daft Punk or Dave Clarke sell 1 million records opposed to Keoki, 2 Unlimited or Prodigy.**

**PLUR? -I believe in all, but as far as in the scene as a whole.....no. It's kinda like every man or every clique for him/her/themselves.**

**Does talking to people at parties or on the internet leave a better impression on people? -NO!!!! It seems that people think because they talk to me that it gives them the authority to state things about me as fact. When I talk to females at parties, it's assumed that I am macking on them or something like that. Also, people still say I walk around like I own the place or that I think I'm all that and stupid stuff like that. I think a lot of people can't handle my honesty. I'm very up front with people, especially on the business level, all I have gotten from that is that I am a jerk or I am hard to work with. I can't help it if I handle my matter professionally. I mean if I go play somewhere, and the promoter wants to hang out and I just want to go to my hotel and rest, shower etc., it's taken as me being too cool to hang out. I never hear people say I'm cool or down to earth, which I am. But I can't be overly concerned with what people say. It does make me mad sometimes though.**

**What do I see in the future? -I try not to think about it. Feelings on hardcore/gabber or drum and bass. I don't play it, but it's cool. Some of it, that is. Drum and bass I like more. The rough stuff 'n not the dreamy fluffy kind.**

**Highlights? -First record deal, playing around the world, start-**

**Props? -The real people, they know who they are.**

DEAN-14-

## Discography

George and Mike-  
Housetime-Chicago,  
USA

"Make the Music"

Mike Dearborn-Ware-  
house/Muzique, USA

"1991/Sexual Experi-  
ence"

Mike Dearborn-DJAX,  
Holland

"Unbalanced Fre-  
quency"

"Intense Muzik"

"Strictly Underground"

"Unpredictable"

"Moments (2x12)"

"Muzikal Journey (CD)"

"Razor Sharp (2x12)"

"Jaws"

Michael Dearborn-  
Majesty-Chicago, USA

"Possessed"

## Remixes

Robert Armani-DJAX-  
Holland

"Invasion"

Hardfloor-Harthouse-  
Germany

"Kangaroos and  
Bubbles"

Steve Stoll-Smile/  
Profile-USA

"Elements"

Joey Beltram-Tresor-  
Germany

"Gameform"

AWEX-Plastic City-  
USA

"Wicked Plasticman"

Aphrohead-Bush-UK

"The Legion"

"The Throwdown"



## Checkin' them roots even deeper...

Once upon a time in a basement studio in Chicago, a group of deejay's discovered a box they believed was a drum machine. Once the box was hooked up, they realized that there were only tones coming out of it, tones that would soon be known as "acid," and a box that would soon be extremely sought after. (*The still very sought after Roland TB-303.*) The group made up of **DJ Pierre, Adonis, Chip E, and Roy Davis Jr.** started a project called "Phuture," and shortly after this discovery, they put out their first acid track simply called, "Acid Tracks." The first time this track was ever played, was by the late **Ron Hardy** at the legendary Music Box. It created such a stir that night, that half of Chicago would quickly be hip to making acid tracks.

Soon after the TB-303/acid discovery, the whole idea of minimal sounding records were coming out, simply called "tracks." These "tracks" were basically acid tracks, without the actual acid sound, but with all the other aspects. Artists like **Bam Bam, Mr. Fingers, Tyree Cooper, Adonis, Sleazy Dee, Farley**, etc. were pioneers as well in helping the Chicago movement to move further. Producers in Detroit became aware of what was going on in Chicago and began making similar music. One of the first records out of Detroit was "Acid Burns," by **Mayday**, which was influenced by the acid house style. Soon after, Detroit put out a compilation called "The Techno Sound of Detroit." It was a take off on another compilation called "The House Sound of Chicago." "The Techno Sound of Detroit" featured the hit song, "Big Fun," by **Paris Grey (Innercity)**, who originally put out "tracks" in Chicago with **Terry Baldwin**.

Now the word "techno." It was originated by the German group **Kraftwerk**. Shortly after the techno discovery, groups like **YMO** came out with their

album called "Techno Delic" and **Christ Cosey** with an album called "Techno Primitive" as well as **Patrick Cowley** with "Tech-no-logical World," and they were all using the new term of "techno." Detroit has claimed to have been the home of techno, but the techno originally from Detroit would probably be considered "techno house," because of the fact that it used the same house elements as "acid house" or "tracks," and at the same time. It was really no different from what was coming out of Chicago.

Now, here we are in 1997, and interviews with Detroit producers are everywhere. Before, you used to read interviews with all the original Detroit producers talking about coming to Chicago, and going to the Music Box, to hear **Ron Hardy** spin. Nowadays, you read interviews by those same people, stating that their sound started in Detroit. (*With no mention at all about Chicago.*) If Chicago would've used the word "techno," back when they started calling tracks "tracks," Chicago would be world reknown not only for house music, but for techno as well. In a recent interview with **Juan Atkins**, he states that he was the founder of techno, with a few tracks in the early eighties...those tracks were actually "electro." (*You know, the music good ol' breakdancing was done to*) The electro sound was started by **Arthur Baker**, who used elements from the **Kraftwerk** classic, "Trans Europe Express," to build his first electro classic "Planet Rock" with **Afrika Bambaata**. Granted Chicago used elements from disco, and like the electro sound, it was music using a slight element from something else to build a new sound. Unlike the Detroit story, where their music was an obvious rip-off of what Chicago started.

-The Unknown Jacker





**Name:** DJ HUGGIE

**Occupation:** DJ/Producer

**Age:** N/A

**Place of residence:** Southern California Creator and "Godfather" of *GLOBAL ENERGY MUSIK*-California. *Global Energy Musik*

**Releases to date:** P.U.R.E. Project featuring JOY & GYRATE (Due in stores 4/97). Second release due 7/97 July 1997.

**Other Production names:**

P.U.R.E. Productions (w/ DJ Speedy) & AreaKode 909.

**DJ Booking info:** *Caffeine*

-Long Island, NY (516) 797-

7196/Jennifer @ *Brooklyn*

*Music Ltd.* -Brooklyn, NY

(718) 855-8003/Matt @

*Liquid Vibe* - San Diego

(619) 680-8910/*Global*

*Energy Musik* -California

(909) 603-8101.

# Caffeine

# GLOBAL ENERGY

# HUGGIE

**Lets start off by talking about *Global Energy Musik*. Give us a low down on its concept, what it is and who is a part of it:**

The concept behind *Global Energy Musik* or *GEM Records* is that we are a family first before anything else. We are to support each other without the feeling of competitiveness between everyone involved. There's too much back-stabbing and politics involved in all of the scenes nowadays and we want to avoid that by creating a different vibe. Therefore setting an example and hopefully others will follow our steps. Our concept hopefully, is to really be "Global" and have DeeJays, Producers, Clubbers and friends from all over the world represent *GEM Records*. I really want this concept to go off in a way where people that are new to the scene will feel its magic rather than its ignorance.

I'm not saying that the scene is completely ignorant but we do have ignorance within the ranks of DeeJays, Promoters and Ravers...I have seen this "I don't care attitude" come about in certain cases and that should be left to punk music or something but it should not be tolerated within our gatherings. This label is a family, a strong unit where if one is successful then all of us are successful. I want to make one thing clear and that is...that this label/family is not just about hoping to make some money!!! It's about creating a different vibe. A different sound and feel. I'm not expecting to become rich from this and even if it happens....as long as I make people happy and provide quality that's better.

If *Global Energy* becomes a fruitful venture everyone involved will get something out of it, not just me. When I first came up with this concept, I needed *Global Energy* to be something of quality but also fun. I wanted *Global Energy* to be a respected (tight knit) family of DeeJays, Producers, Promoters and people who love music. Our family has to be tight knit, but if anyone has outside projects or other labels, we support it. This is our concept. I don't want this to be a crew or a club with members....that's nonsense! I want *Global Energy* to be a network that involves everything in regards to the scene. We don't want to be an artery to the scene, WE WANT to be a central part of the scene's heart.



## Who is a part of *Global Energy Musik*?

My partner in crime: **Chagai Bolle** (recruited in 1996 to make things easier on me and besides he's kinda cool:) The deejays involved are: **DJ BRAIN DEEPSTAR & STEVEN KAYE** (Milwaukee) **DNA** (NY), **DJ GROVER** (Seattle), **SPEEDY & DJ SHOE** (Las Vegas), **ADEPTUS & NICK NICE** (Madison), **SOLO & DAN EFEX** (Chicago), **GARY MENICHIELLO** (Phoenix), **DJ MATT McCOY** (Tucson), **DJ MINDFLUX** (Minneapolis), **DJ ME** (Canada), **DJ MARIUS** (Frankfurt) and last but not least **DJ FRANK-E** (L.A.).

Producers & artists within the label are: **JOY, CODE.E & GYRATE** (New Mexico), **SPEEDY** (*Cactus Records/Communique*), **GROVER, SHAN P.** (*AreaKode 909/BOMB SHELTER STUDIOS* California) and myself for right now...

Promoters, labels and other types of support (as always needed): **Matt @ Liquid Vibe** (San Diego), **Alicia of Vibe Productions** (Orlando), **Gary Menichiello @ Swell Records** (Phoenix), **Alex That & crew @ CAFFEINE** (New York), **Frank B., Jennifer and Joe Natoli @ Brooklyn Music Ltd., Galaxy Lounge** (Canada), **The Madison Family** (D'on, Jason Dee, Chad Mindrive, Dave Yanu, Nice Musique, Mike H., AstroDiva and everyone else that knows me in Madison), **Marissa, The Milwaukee Connection Tyler & John @ Revolutions, Cactus Records, Bigger and Bolder** (L.A.), **Digital Domain** (New York), **Doran & Rampant Records** (L.A.), **Kelly Edwards of Spundae Artist Management** (San Francisco), **Geoff** and everyone involved with **USC RADIO** (L.A.), **Kyle @ University of California Irvine Radio** (Irvine), **Gabe, Raymond, and Cactus @ URB** (L.A.) and the many more.....thank you, we love you.

## How did you become a *CAFFEINE* deejay being from the West Coast and them being a label from Strong Island New York?

I got to know **DJ DNA** first @ a party called "20,000 leagues in Madison" (6/95). Through her I met **Alex That** who told me to send my tracks to **Micro**. After that I met Rob and the whole bunch of characters involved with the label and we fell into place. I later sent *Caffeine* some tracks and they offered to put them out with **Micro** doing remixes. They're all very cool people and they've treated me with respect. The type of respect I didn't get from any labels, promoters and deejays in Los Angeles. I was then asked to become their only West Coast deejay and I became part of the family. They put out two of my mixed tapes (*Caffeine & Dream:Walker*) and sent them out as promos to all of their clients in the States and Japan. As far as the tracks go, they weren't put out by *CAFFEINE* for certain reasons....

As of right now I'm kept on the roster as a deejay with the likes of **Frankie Bones, Micro, X-Dream, Vicious Vic, John Debo** and so on. I dig being a *Caffeine* deejay, it's cool and also a nice privilege because all of the deejays I just mentioned are very talented. The rest is history.

## What are your future plans with *Caffeine*?

I would really like to make some incredible tracks for them. They have a CD compilation scheduled to come out this summer and maybe a track or two will make it. I would also like to go to Japan with them and where ever else they tour....I see myself being a *Caffeine* deejay for a long time. **Alex** understands that I have my label thing going but he has been very supportive and as a matter of fact, he's one of the few to encourage me by giving me advice on certain aspects of starting a label.

## Have you put out any tracks yet?

YES. I have one track out on **DIGITAL DOMAIN** (*Brooklyn Music Ltd.*) titled "Paradox Dreams"....It's in a compilation CD named "BELIEVE" and it contains other tracks produced by **Frankie Bones, Micro, James Christian, Atomic Babies, DJ T-2000,**

**Heather Hart** and so on....It's in stores now. Check it out. I'm also working on my solo debut E.P. for *Brooklyn Music* and it will come out on *Thrust Records*. There's also a separate project E.P. with my music partner **Shan P.** (as *AreaKode 909*) also for *Brooklyn Music*. My solo debut EP is scheduled for release this Spring/Summer '97.

I'm also working on tracks for *CAFFEINE* like I mentioned before and maybe some remixes for the next *Global Energy Musik* release. It's going to be a busy year for me and I hope it stays that way. Music keeps me going man. Music is my drug, my food, my thoughts and my happiness. I'm taking this very seriously and I want to take it to the furthest step possible.

## How was it trying to come out of while living in L.A.?

And how is it that you're from the West Coast and you're signed to East Coast Labels? I know that there is a lot of competitiveness between DJ's in Los Angeles and a lot of favoritism also.

I gave up trying to spin in Los Angeles because back in the days when I was trying to break into the scene, the scene was split in two. You had your East Side (mainly Latin) scene and your West side (diversified in cultures) scenes. It got very political during '92-'93 between those sides and only those that were well connected got the nice gigs. I didn't want to "belong" to a certain group or scene, it's not what this music is all about.

Then I tried to start a small scene away from the Los Angeles area in San Bernardino County where I live (after living about 12 years in L.A.) but that fell through because kids weren't open minded enough for new music. They were still going off to Disco and Alternative music, yet they called those gatherings "Raves". The promoters that I was working with felt rather disgusted by this and we just decided to let someone else give it a try. It didn't feel good to give up but we didn't have the support nor the funds to make the impact necessary to wake people up.

Another thing that got on my nerves was the back-stabbing that went on between deejays, promoters, etc. My guess it's because some deejay's don't want to see you come up in the scene because your music might be similar to theirs and they really feel threatened. My advice to that is...IT IS NOT THE TYPE OF MUSIC YOU SPIN!!! IT IS HOW YOU PROGRAM YOUR SET AND HOW YOU WORK A CROWD. After experiencing the bad politics involved, I gave up with L.A. for a while and concentrated outside of California.

My first hook up came via **DJ Speedy**. He hooked me up with **Jason Dee** and **Mike Haight** of **Tribal Brothers** in Madison for a party called "20,000 leagues" with **Terry Mullan, Donald Glaude, DNA**, etc. After that, I guess you can say that I won the Midwest over and vice versa. Now I've been so busy spinnin' everywhere else in the country due to my out of state schedule.

Don't get me wrong I LOVE LOS ANGELES and there is major talent down here but it just seems that it is hard for that talent to break through. I've done small things here and there. I've done few other events in the city and out in the desert but that's about it. I have fun traveling and meeting new people and experiencing new scenes so I'm not too worried about breaking into the L.A. scene right now. I'm being very patient right now and it will come when the time is right.

Some things have changed though, and I've been getting some recognition in Los Angeles. I've gotten involved with college radio here in California (UC Irvine and University of Southern California) and that's how kids started hearing of me as of late. I've also played at an event called "Bigger 'N Bolder" with some good L.A. deejays. I got a lot of attention and feedback from my set at



that event. I also recently just did this "word of mouth" party in Los Angeles called "Smaller" and man for a "word of mouth" party the vibe there was thicker than butta!!! I loved it. L.A. really does have a good scene and hopefully I can make a positive impact.

I'm happy with what I have. Things are becoming brighter for me in Los Angeles and I'm meeting a lot of people that are really into creating a sense of well being in our scene and I'm down for that. I'm looking forward to playing more parties in L.A. but even then, I won't let it slow down my out of state adventures. I love music, I love people, I love to travel and I LOVE SPINNIN' to a crowd that's willing to be taken to that next level.

As far as my East Coast hook ups go, it took a lot of work but they're there and I'm in good company with *Brooklyn Music* and *Caffeine*. They've been cool with me. So far I haven't experienced a bad deal in New York except when I took a cab to Manhattan (to play @ *Vinyt*) and this cabbie who didn't know a word of fuckin' English got us lost for over an hour. Other than that, I'm happy with being a part of both labels. That and keeping *Global Energy Musik* going is enough to keep me busy.

**You have been to the Midwest a numerous amount of times and I know that the Midwest is very dear to you. How would you compare the Midwest to L.A. and how you feel spinning here?**

Now that I've tasted some of what L.A. has to offer there's still no comparison. I can't compare it to the Midwest yet. YET! To me the Midwest is very different. I love the people, the scenes, the DJ's and the whole attitude towards music. Ravers in the Midwest are very open minded to all genres of music and that is very cool... The way the Midwest embraced me, surprised me and it makes me feel very happy that I'm making someone happy. To compare L.A. to the Midwest is like comparing black and yellow. You can't because they're both very different.

I love all the scenes I've been exposed to, I guess everyone knows that I'm loyal to Madison and Milwaukee with the rest of the Midwest for opening their arms to me and giving me that first chance. The exposure! With that chance I won over the rest of the Midwest. They are my energy, I love to hang out with people and talking to them. I really dig it when people come up to me and talk. I don't have a stuck up deejay attitude so people shouldn't be shy to talk to me, I might be jet-lagged but that's all.

**What are your cities to play at?**

I like Arizona a lot, Madison, Chicago, Indiana, Utah and the rest of the Midwest, New York, Los Angeles, Orlando, North Carolina, Canada..... I really don't know how to answer this one really. Every party that I've been too, has been a different adventure for me. So to judge the smaller scenes to the bigger ones wouldn't be fair at all. I've been happy everywhere I've gone to so far, I haven't been disappointed.

**Last year at "Even Furthur" you threw down a rather incredible set and it was very memorable. What are your thoughts on "Further" and your set?**

My set at "Furthur" was a serious release of tension. Everyone who's who in the Midwest was there right behind me and that basically made me nervous as hell. I had **Woody McBride**, **Kurt of Drop Bass**, **Dan Efex**, **the Massive Mafia**, **Phantom 45**, **Mushgroove**, **Daft Punk** (whom I was talking to not knowing that they didn't speak a word of English) etc. and I knew that whatever I did that night, it had to be nice. **Scott Hardkiss** and I were the only West Coast deejays for that event and we had to make our presence known. What made me realize the impact I had on the Midwest was when I opened up with a beautiful melodic Trance track. I actually saw people crying and feeling it.....man the vibe was thick!!! It excited me to know that I had this type of impact on the crowd with just the first track of my set. Right there and then I knew that I had to

take them on a ride!! "Furthur" to me was very spiritual in a sense. It opened my eyes to a lot of things that I took for granted in the past. It made me more at touch with myself and the ones around me. Even with the bad weather, the rain, the mud, and the giant mosquitos at "Furthur", I bonded with many and fell in love with the concept of it all. I ended up getting really sick but I still consider "Furthur" the true Woodstock of the electronic era. It was one of the best parties I've spun at, been at and mentally chilled at. Props to **Dave Prince**, **Drop Bass** & **Woody McBride** for opening my eyes again and making me realize many things that have to do with life, music, people and love.

**Will you be spinning at "Even Further '97"?**

I've been in contact with Kurt but to tell you the truth, I really don't think so. I would love to do it but it is all up to him. I would really love to, but whatever his decision may be, I still hope that "Furthur '97" rocks. Everyone should go and experience it like I did. You won't regret it.

**Who and what are your musical influences?**

Spicelab, Orbital, Mozart, Beethoven, Sven Vath, Commander Tom, James Brown, all of the *Hardfloor* productions prior to mid 1996. I like all types of music and they all influence me in different ways. Put it this way.... "MUSIC IS A UNIVERSAL LANGUAGE, WITHOUT IT WE WOULDN'T BE ABLE TO COMMUNICATE".

**I know you are vast in your musical tastes, but nowadays what do you find yourself playing?**

I love Trance & Techno so I represent all of the aspects of Trance in my sets. If I get a two hour set, I start at 130 BPMs and end it at around 200 BPMs I'll play progressive Trance, Hard Trance, some Goa, Acid Trance, Dream Trance, etc. I represent the whole concept and style. It all depends on the crowd I'm playing to and what I feel they could handle without losing the floor. I rarely get to go all the way up to 200 BPMs but when I do.....it's a blast.

**What are your thoughts on sissy boy white trailer trash Dan Efex's mommy?**

It's funny that you mention that loser! He's a good friend of mine and I respect him and his music. As far as his mommy is concerned, she's outside holding my records (she does that to get in for free at parties and feel important). She came down to Cali to visit me and she got addicted to weeny whistling and I guess the rest is history. As a matter of fact, if **Dan Efex** wants, he can come down and pick his big yellow buttery teeth with a gap in the middle having, belly button lint hanging, skin banana crammin', hairy ass havin', crack pipe smokin', 40 oz Old English garglin', Big ass car jackin' MOMMY of his anytime he wants.

As a matter of fact, **Dan** if you're reading this....give me a call and come pick her up or I'll call animal control. Anyway, enough about that fat furry Beeeeeeeeeeyyyyyyyyyyaaaaaaatch!!!

**Ever seen a Gladiator movie?**

Only the one with Solo's mom in it! I forgot what the title of it was.....Oh Yeah, it's called "FAT HAIRY HOODRATS INVADE ROME." MAAAAAAAAAAAAAN, you should've seen this movie! Solo's mom is so dirty that she blends in with dirt (Specially when she goes 'coon hunting butt naked:) and that's not a cool sight because that fat critter is so fat, that when she jumps into the great lakes, she turns them into kiddie pools.

**Have you ever seen a grown man naked?**

Only **Dan Efex** (if you want to call him a man that is)...Hey man that Penile implant didn't help much. Get your money back!

**What are the plans for Superstar DJ HUGGIE and Global Energy Musik this year?**

First of all, I don't ever want to be called a Superstar DJ!!! Only deejays with egos bigger than their talents have titles like that. I don't respect that crap at all, and it doesn't matter if you're the greatest



mixer or scratcher on this place we call earth. I don't consider any deejay a superstar and never will, PERIOD!! It's the artists and producers that make this music we love so much that are the superstars. And even if I am a producer, I still think that title is for people who need their heads deflated.

It's the artists and musical geniuses that "might" deserve a title like that. Without them we wouldn't have shit to spin, and I do admit that there are some really awesome deejays out there.....but they still don't deserve such head inflating title like that. Oh well, it's only my opinion right?

**Do you like beer, fireworks and hardcore like those Milwaukee people?**

Beer? I guess it's cool but I'm not much of a drinker, unless it's a nice and cold during a hot California summer day. Fireworks? They're very cool (since they are not allowed in most parts of Southern California because of fires) so it is nice to see things like that. Hardcore? Can you spell Doormouse? I like hardcore!

**What are your opinions of the rave scene? and where do you see it headed?**

The scene can go both ways right now. It can be screwed up royally or it can be taken back by people who truly believe in something besides money. It is up to people to get together and throw smaller and more intimate events. I see new promoters burning out on their first party because they worry too much about making their money back or impressing other promoters.

I remember the days in Los Angeles when promoters use to respect each other and basically if one called a certain date, the rest of the promotion groups would hold off and support it instead of throwing an event on the same night. When people respect each other like that, you have bigger turnouts, a colorful crowd and a thick vibe. What new promoters should do is, start out small and if you make a profit from that then throw something a little larger and work yourself up. Forget getting money hungry investors involved!!! Specially investors who look at promoters as money making robots and try to capitalize by taking advantage of a new promoter. Why can't 15 to 20 friends get together that can work amongst others, all of them put in the same amount of money, promotions, decorating the venue, etc. and make everything fun again for everyone.

I know it sounds corny, but this is what the scene is all about in my eyes. It is about people getting together, working together for one reason and that reason is to join other tribes of different colors and different flavors under one roof and enjoy a massive celebration of orgasmic sounds and vibes. Hey if those 15 to 20 kids succeed and make a little money from it, that's cool because they went in it with the right attitude. Fuck politics. The scene should not have politics but yet it does and if its to grow and move forward, then that's the first thing we're going to have to change.

**Are there any messages you try to relay when you make music or perform?**

I've only performed live once and that was along with DJ Speedy (under the name P.U.R.E.). It was in Madison, Wisconsin September 23, 1995 at this party called "Splurge." That party rocked!!! The crowd reaction was very intense and went off pretty good. But as for right now, I'm gonna try to get away from the live performances though....too much trouble.

As far as messages go, I try to create a fantasy with each track. I want people to focus on my tracks and escape the fucked up realities of this earth. I'm trying to create good dance tracks but with concept. When "Paradox Dreams" on that "BELIEVE" CD compilation was put together, I tried to make believe that someone was dreaming and being stalked by your inner-self asking you what you're dreaming about. That track starts out dark then it gets sort of heavenly in the middle and ends dark again with this ambient end. It is a very good

track.

**What are your favorite places to buy records from?**

Nice Musique (Madison), Revolutions (Milwaukee) & Dr. Freeclouds (Costa Mesa).

**Do you have any closing comments or messages to all the ravers in the nation?**

Keep it true, support your local scene and help the true promoters. Become involved somehow and help your scene develop. Other than that I really want to thank DJ BRAIN, Grover, DNA, Speedy, Chagai for pushing me in the right directions and helping put the first 12" single out.

I also want to thank everyone who comes to see me and hear me. It is a big privilege to play for people that paid money to see me. Love to you all! You are what keeps it alive within me and when your energy isn't there it hurts my set. Your energy is what I feed off of. Stick together. Keep focused and remember that it's all about music! The rest is secondary.

REMEMBER that a rave should be a place of sanctuary for all of us to escape this inhumane world and it's dark practices. Don't let anyone put you down, if you want to throw an event, DO IT but make sure you do it with the right intentions. It's not about what clothes you wear, the way you style your hair or those little backpacks. This is for everyone, we are all one under one roof. So remember that if you want to be a deejay, DO IT and don't give up. Being a deejay is extremely fun and spinnin' is such an addiction. As for all of you girls that are afraid of promoting or deejaying because this is a male-dominated thing, show yourselves!!!

Pursue your dreams within the scene if you're really interested in it. It is ALL OF YOU that are in control of this scene not the promoters, not the deejays but YOU! It's all of you that can make changes. Like Ron D. Core @ Dr. Freeclouds says: "SUPPORT THOSE WHOM SUPPORT YOU"! Peace....





# zines

## and other literary bullshit.

This is a new section here in the bEANER...it's where we review other zines, magazines, or newspapers. Most of the time we'll update you on the good shit, but there's always plenty of trash out there that may seem cool, and really isn't...we'll help bring the trash to light. We've grouped off the sections into like the actual "zine" free-bee section, there's an actual magazine section, there's a wanna mainstream garbage section...you get the idea. And Phil FreeArt gave us some stuff to, so check it. Anyhow, if you do a zine or other readable work of art, send us a copy, and we'll review it too. (bEAN- P.O. Box 757, Zion, IL 60099) Thanks, and enjoy!

### Free-bee Cheapo Handcrafted Stuff.

**Nude(Detroit):** Underground stuff in general, some interviewing going on, basically a nice little handbook to the Detroit underground scene. Done on a computer, b/w, decently laid out. (12 pages) \*\*\*\*

**Stellar Awareness(Indianapolis):** Party reviews, upcoming event listings, one tape review, poetry...ravey cheesecore to the max. (Don't forget, we love cheese) This one's done somewhat on a computer, with some pictures too. It's even stapled, with a friendship pin attached. B/W. Rave on. (12 pages) \*\*\*

**Tripp e Times(Chicago):** We've seen this one come and go. It's mostly jungle/raggae influenced, but keeps an update on upcoming parties. Lots of props going on, with editorials, poetry, news. Nice list of promoters with their numbers. And ah...the cut and paste format, b/w, truly underground. (20 pages) \*\*\*

### Free-bee Cheapo Newspaper Trashy Stuff.

#### My Favorite.

**Activated(Baltimore):** Your typical rave zine going on here. Interviews, tape/record party reviews, rave event listings, top tens, ads. All b/w newsprint, cheesey layouts-not bad, pretty basic, nothing too mind boggling. This one's done by DJ Bliss, not sure if he's still doing it, but try him at (410)347-1402, E-mail: activ@balt.mindspring.com if you're interested. (24 pages) \*\*

**Lotus(LA):** Typical dance music scene coverage, with interviews, ads, music reviews...kinda trippy with some of the design. Nothing really stands out in my mind about this one, it's your average literature. Color glossy cover, with b/w newsprint guts. (818)996-0095, E-mail: lotusmag@earthlink.net (52 pages) \*\*\*

**Massive(Milwaukee):** Hardcore based, but they cover just about everything...haven't seen much for booty house though...but anyhow. This one takes the cake. They are the Midwest Zine Godfathers. They rule!! Interviews, music reviews, not many party reviews...they kind of stray away from the actual topic of the events going on. Sometimes controversial, but mostly music based. Professional, yet cheesey. Much respect. This one is newsprint wit plenty o' culla, some



Musik Mag knows what's up over here and around the world. Of course it's from Europe...it's not like anyone from Chicago would actually know what's going on in our own city or anything...what sense would that make?

pages are heavier paper stock. (414)444.5390, E-mail: massive@mixcom.com Website: http://www.massivemag.com/massive (3 pages or more-watch for their first glossy covered issue soon!) \*\*\*\*\*

**Node(Davenport):** Undergroundish stuff, all kinds. Haven't seen it in awhile, don't know if it's still going. Reviews of lots of music types, not just the "raver" stuff. Lots of ads and artsy smartsy stuff. Way beyond intellect. Nice layouts, and very good quality designs. Newsprint with color. The overall look of it is remarkable, but the content really isn't my cup of cream soda. (319)324-9340, E-mail: jeremyd@4cs.com (48 pages) \*\*\*

**Transcendance(Detroit/Toronto):** All kinds of dance music coverage going on here. Plenty of reviews/interviews...good quality, nice layouts, scene coverage of the Midwest and Canada. Smooth, but not much cheese. Newsprint with some culla. Fax:(416)537-3263, E-mail: Transcendance@Plus8.com (52 pages) \*\*\*\*

**XLR8R(San Fran): \$2.50 Outside of CA/WA/OR.** Dance music coverage of the West Coast here. Interviews, scene coverage of the whole U.S., music reviews, news, and ads up the waa-zoo, still underground for the most part with some good cheesey humor, but almost crossing the line. It's still pretty cool for the most part. Magazine type layouts, nothing too flashy, sometimes too much white space. Now full glossy, with some color. Not too terrible. (415)861-7583, E-mail: xlr8r@cyborganic.net (100 pages) \*\*\*\*

### Wanna Mainstream Trash.

**Fix(LA): (Free)** This one...I dunno. The issue I had, had fashion crap on the cover. There were interviews and music reviews and such, but the fashion garbage killed it for me. This mag is a monster in size, like tabloid size on crack, with a glossy cover. Hey, maybe that issue just sucked...so I won't say that it's a complete waste...oh hey, it's free! Not bad for LA shit (213)935-1151, E-mail: fix@fix.com (36 pages) \*\*\*

**thousand Words(Chicago): \$3.00!!!** 'The Chicago Rave Mag.' Oh, what can I say? They charge \$3.00!!! I don't know what the intention of this magazine is really...it's not for the average raver...it's more for like some glam-ravers, and the club types. I don't know...sometimes it has some alright shit in it (from Droopy or Scott), but when it comes down to it, the overall message it gives with the fashion crap and the trendiness, just makes me kind of nauseated. Kinda like a massive ass bean burrito...or something like that. I do count on this magazine though, so we can mock the fashion layouts, that's kinda fun. Call them and leave silt messages on their vocemail:(312)604-1708, E-mail: kwords@aol.com (52 pages) \*\*\*

### Large and in Charge.

#### Mainstream at it's Best, as far as that goes...

**Urb(LA): \$3.00.** Shitloads of electric music and scene stuff. From rap to 'rave,' it's in there. Very commercial, yet often informative. We buy this mainly to see just how much thousand Words had ripped them off. It's kind of fun. Ads that we can only dream of having, too much fashion, too mainstream for most underground 'ravers.' I still give respect though. It used to be tabloid size, now it's normal. (213)993-0291, E-mail: urbmag@netcom.com (100 pages) \*\*\*



## BIG BROTHER



**Metallica!**

Big Brother is the shit (above left). And Grand Royal (above right) rocks with free goodies like the iron-on (far right), and the Adidas story.



the Onion: Here's a newspaper that's all good. Nothing but a bunch of B.S. but it's awesome. All articles are even more creative than the Star, it's great. You can find this in Milwaukee or Madison. For a one year subscription call 1-800-695-4376. 41 issues for \$40... \*\*\*\* (40 pages)



Cheesy shit rules, and there is Velvet flowing all over Grand Royal. It's the cheesiest.



### Mixmag(UK-the US version blows, don't bother with it):

Mixmag is pretty much always filled with useful information about the music, the most important aspect of our scene. It's funny how you can learn more about Chicago in a European magazine than you can from any worthless rag found right here. It keeps a pretty good update on new producers and what the labels are up to. There's nothing too underground about it, you can buy it at Tower and whatnot, but if you've never seen it for some odd reason, look for it, it'll learn you something I'm sure. 0171-706-8003 (200+ pages)\*\*\*\*

**Musik Magazine(UK):** This one is similar to Mixmag, it's from Europe, but it's better, in my opinion. It's got a little more useful information, the interviews are better, and the article selection is a little better. Always lotsa stuff about Chicago producers and labels, and the U.S. in general. Check this one out if you haven't, it's fat like yo mama. 0171-261-5000, Website: <http://www.ipc.co.uk> (200+ pages)\*\*\*\*\*

### Now...here's some coverage from Phil FreeArt...

**Eternity:** It's from the UK so you get alot of UK based rave/ club news. There are some nifty interviews (they did one on **Woody McBride** a while ago) and party reports. There are also rekkid reviews. I read the happy hardcore reviews m'self. However **Mark EG's** techno reviews can be incredibly silly. You get to see what's coming up event wise (at least over there in the UK). It used to be more on the hardcore/ jungle side, now it's leaning towards the techno/ house side. Lately it's been covering aliens and stuff like that... I dunno. It's still a good read for the potty. I find my copy at **Union Station** here in lovely Downtown Chicago, but you can find 'em at **Tower Music** or most shoppes that carry loads of Brit mags. For all you cyberfunksters, [eternity@feedback.com](mailto:eternity@feedback.com). If you want to mail 'em, send it to **Eternity Magazine, PO Box 4, Robin Hood, Wakefield, West Yorkshire, WF3 3XB, Great Britain.**

**Dream:** Straight from the UK. It's most definitley on the hardcore side. Some jungle bits and some house bits thrown too. There's even some techno bits. Its a good magazine with lotsa event reviews and toon reviews. Just as good as Eternity. Cost a little bit more than Eternity, but a very good read for the toilet, commute to and from work or night time read. You can usually scrore a copy of Dream anywhere Eternity is sold. Ifya want, write 'em at **Dream Publications, Belmont House, Steele Road, Park Royal, London, NW10 7AR.**

**Atmosphere:** This little (in size, but not pages) publication will give you the low down on Jungle/ Drum & Bass in the UK (well, that's where it's from). There's also some happy hardcore reviews in it. And even bits on trip hop, techno and house. Pretty much like **Dream** and **Eternity**, but more rekkid reviews (loads of jungle). Some tid bits on what's going on in the UK scene and interviews with prominent members of the rave scene

(especially the jungle scene). I used to get copies from **JJ Jellybean** (who did some hip hop stuff for them), but you can now snag copies of it at **Gramophones and Untitled. Or you can write 'em at Atmosphere, 17 Gordon Road, Southend-on-Sea, Essex, England SS1 1NJ, Great Britain or checkout their website at: <http://www.true-playaz.co.uk/mag.htm>.**

These there publications are meant more for the raver types rather than the glam club goer (I think they're better than **Mixmag & DJ**). Good reads all of 'em. Real quality... glossy covers, colors and the occasional stickers and free CD (at least with the **Eternity**). I forgot to mention **M8** another cool mag. Only problem is the copy I have, I don't have no more. It was a good issue cuz there was alot about Holland and the whole gabber/ hardcore scene. **M8** is from Scotland (if I remember right) and they do love their hardcore.

That's it from me, if you cant' read a book... at least read a magazine. Look for my happy hardcore lurking in this issue. Next time: Adult toilet reading =)

### Other good shittin' material.

**Grand Royal: (\$4.95)** This one is basically a **Beastie Boys** fanzine, it comes out like once a year, and is packed with all kinds of good shit. There's a lways a free-bee inside, like one issue had one of them flimsy vinyls, with **Biz Markie** singin' "Benny and the Jets," and the latest issue has a **Beastie Boys** iron-on. This issue features a history of Adidas, which is rather interesting, a story about **Evil Kinevil**, and everything you'll ever want to know about **Moog**. You can learn some shit about the Boys in there too, but they really focus on stuff that they're interested in, not with what they're doing. I look forward to this release always...I highly recommend it if you got the **Beastie Boys** mentality. \*\*\*\*

**Big Brother: (\$3.95)** This is supposed to be a skate (BOARD!) mag. It is, but there's like way too much other good shit in it to just call it a skate mag. These characters are genius. They do so much retarded ass shit, and I love it. They do an article every issue on stuff that you really don't think much about...like nought...what is it? They tell all. Their interviews are not the average either, when they interview skaters and shit, you'll be suprised at some of the shit they ask. The shit is funny. And they have a video too, called "Shit." I can't say anything else but if you're a fucking freak, who likes fucked up ass shit, and if you like **BEAN**, check this out, cause **Big Brother** is our hero. Their ads are pretty cool too, as far as that goes. **Big Brother** rules. (310)640-7082 (100+ pages)\*\*\*\*\*

**Details(for men): (\$2.50)** This is like a guys mag, but girls can hang. They actually give some lowdown on techno and whatnot, and one of the writers is compiling this "rave" article...keep your eyes peeled for it, I think it'll be interesting. All in all a good one to read on the can. (800)627-6367, Website:<http://www.swoon.com> (150+ pages) \*\*\*1/2



FOR OUR UPCOMING ARTIST SELECTION THIS ISSUE, BEAN INTRODUCES

## DRUID'S TOP TEN TUNES

Kaylyn-"Your Wildest Dream"-*Glohal Ambition*  
 Jim Clarke-"Second Life EP"-*Noom Records*  
 BT-"Blue Skys"-*Perfecto*  
 Franswa/Van Overbek-"Creams"-*Tesseract*  
 CJ Bolland-"The Analogue Theater"-*Internal*  
 G.L. Guidi/R. Testoni-"Omega  
 Makina Project 1"-*Subtrance Records*  
 Skylab-"Backup EP"-*VooDoo Records*  
 Bryan Zentz-"Guttertrax"-*Bush*  
 Y. Vandichel/Indra/Indris-  
 "Indra"(Ozone #4)-*Ozone*  
 DJ Dag & Non Eric-"Crazy Mala-  
 mute"(#30)-*Lunatic*

# DJ DRUID

What up bEAN readers! Matt Wilson here, AKA DJ DRUID. Comin at ya from da south side of Chicago. Here's a little about myself and my view

"Officially" I'm a hard acid trance DJ. But more exactly I just love to spin dope music that keeps the dancers surprised, often throwing in long breaks, big build ups, and vocals are a plus. Repetition in a record only goes so far. I hate when a DJ throws on a record, and 8 beats later, you have just listened to the whole thing. I love a lot of different kinds of music, I own lots of phat house records, and I spin a little jungle, techno, happy hardcore, evil hardcore, goa, and some ambient in my spare time. But hard acid trance is my passion, it's the style of music that helped make me fall love with parties over 2 years ago.

The true reason I first got into DJing is a long story, and a bit of a secret that only a few people really know. That information will have to wait for my interview with Mixmag (I wish :-). But why do I love DJing? What keeps me going? When I DJ or make a tape, it's the people that get me motivated. The dancers, ravers, party people whatever you want to call them. I want to orchestrate a vibe to make them go insane with ecstasy. Sure I love the music, but if music was the only thing I loved, then I would have just gone out and bought a ton of tapes and CD's to listen to. Instead, like to share my passion with people. That's why I don't understand why so many DJs seem stuck up. Most DJs I know are great, but I don't understand the ones with attitudes. If they don't care about people and look down on them, then why DJ? (ego???)

I've been DJing seriously since August '95. At first I picked up some Gemini 1800 tables, but quickly sold them for some Techniques. DJ tip of the day: New DJ's: Do not buy Gemini tables unless A) You have frequent access to practice on Techniques, or B) You have no ambition to go far with DJing!

As for my ambition, I'm working hard, and hope to be spinning at more larger parties soon and I plan to put more tapes out. I've put a couple mix tapes out before in small quantities, but my latest tape, "Acidic Assault Phase 2.1," is being sold in stores (*Hot Jams*, and *Level* for instance) and is my favorite tape so far. I've been delivering some to promoters I know too, and I've already got a couple BIG (\$) gigs coming up thanks to the tape. So far, I've spun at old Alcatraz, been at lots of smaller parties, and got hired for a rave. Things are looking better and better too. Lately, I've been looking into spinning more out of state, and out in the burbs.

The only bad experience I had while DJing is when some stroke asked me if I had brought anything besides "all this hard techno crap", I wanted to beat the shit out of the guy, and tell him to leave if he didn't like the fucking music....but instead I took out my frustrations by playing extreme hardcore....I'm sure he hated it....ha ha ha shit head.

Some of the people that have influenced my style of DJing are: **Hardfloor** (Acid King) **Richie Hawtin** (Do I need to say more?) **Carlos** (The way he raises energy at a party) **Dan Eflex** (Chicago trance master, and secret hardcore soldier) **Paul Johnson** (His style of spinning, and how he always plays the tracks that make you go nuts!) **Phil Free** Art (Cheese...Being silly enough to have a good time)

Thanks bEAN! Coming soon, at a party near you... Matt (Druid) Wilson  
 Feel free to call or write!: V-Mail 312.409.9089,  
 E-Mail DRUID303@aol.com





...AND WE MUST NOT FORGET ABOUT THE DISCO PIMPS...

# DJ SEVEN

DJ Seven is another up and coming jock from within the city. Aside from getting heard around town, he does some events himself under the name Disco Pimps...the latest event being "Southside Chicago" back on Friday March 29th. He likes to spend his time otherwise working long hours at a local gas hole.(Amoco) With no further ado, here's DJ Seven.

I began spinning in January of 1995. I started off spinning little B96 and house/alternative parties. It wasn't where I wanted to be, but at least I got to play, and get some experience. I also used to spin at a club called Night Waves, in Palms Hills. I was being taught the club scene there by DJ Markski. That was a fun experience, but the club got shut down, and that was that for me! Since then, I've just been practicing as much as possible, and now I can honestly say that I'm ready to start makin' shit happen and put a dent into this rave scene of ours!

I play house with a little touch of acid here and there. Basically I play what I think sounds good. If I love it, I play it, and if I don't absolutely love it, I don't even buy it. Plain and simple. I'm very picky!

I must say I owe a lot of thanks to my boy **Danny the Wild Child**. He hooks it up! He gives me advise on spinning and his honest opinion of my mixing. He never beats around the bush. I've always loved scratching, and when I met Danny, his scratches blew my mind. So I started watching DMC battles with him, and started practicing scratches. I'm getting better and even through in some scratches in my sets! It's fun and sounds fresh.

As far as mixing goes, I don't owe anyone thanks. I learned that by myself. I guess I got my style of spinning by watching **Justin Long**. For some reason I really liked his style of moving around and getting into the groove. It gives the crowd something to watch, instead of just listening. That's also why I scratch and bop beats a lot.

I am a native and a residing resident to the city of Chicago. I lived in Florida for a couple of years, but I got really home sick and moved back quickly. I guess I can say I love Chicago. And like Dorothy said, "There's no place like home!" She was right, because nothing can top this wonderful city, and there's nothing like a Chicago party! It's incredible! That's why I love to play here. We have a very strong scene, and it seems to grow stronger every year. All I have to say is...Thanx Chicago! Keep it fresh!

Much props to those who have faith in me! Peace to: Sam & Edith, Vicki, Cheri, Mike, Ryan, Dave, Kristina, Karrie, Jeffery, Durkin, John Break it Down, three jay, Jenny, Phantom 45, Danny the Wild Child, Nutty Joe, Riot, Rosa, Trackhead Steve, Miss Biobooster, Hillary, Stress, Cathy, Madeline, Danielle, Richie Wel, Tony, Lesvia, Tony Boy, Vanessa, Debbie, John(J.B.), Carlos, Jenny, the Vitalo's, the Medel's, and the BEANS! P.S. Bob-a-dob is a dork!

For booking call: (312)682-1977 or (312)409-7667  
Disco Pimps: (773)918-9142



# DJ SEVEN



# STAREYES

I IS A COLLEGE STUDENT



This issue Andy Parks takes bEAN beyond the Midwest and into the San Francisco Bay Area jungle scene with an exclusive interview with Vivian Host, also known as Stareyes. A member of the BASS kru and student at UC Berkeley, Stareyes plays an important role in the Bay Area's drum and bass scene, both behind the tables and behind the computer screen.

Andy: Alright, let's start from the beginning. Tell me a little about your background.

Stareyes: In 9th grade, I decided I wanted to get involved with raves after seeing the video of 80 state's "Cubik" on a program called Request Video. I went to my first underground in 1991 and became a "raver" in '93. At this time, I was heavily into breakbeat music! Movie Shadow Reinforced type stuff from 91/92 (which is still some of my favorite stuff). At 15, I met Heretic (H9 crew, LA) who taught me how to spin.

Andy: What was the LA scene like at that time?

Stareyes: At that time, the scene was, and still is to a large extent, all about hardcore. Not gabber, like it is now, but proper old hardcore (now old techno). I used to go to a really shady club called "Jungle" that was always held in dark, scary locations with about 30 gangster tank of nitrous, and a crappy system. Around this time, all the raves were in Compton warehouses, etc. The DJ's were RAW, Curious, Trance (before he went housey), Fester, and this really awful guy named Synchronome from England who couldn't beat match but had really good records. They even had an MC at the time, Question Mark, who thankfully has greatly improved.

Andy: Were you spinning at this time?

Stareyes: Yes and no... I first got my hands on the decks in Jan '94, but I was just learning beatmatch so I was using some old Strictly Rhythm records. When I seriously started buying records a couple months later, old hardcore was phasing out and jungle was coming in. That's what I started playing. My first record was Ace the Space, "9mm is the classic".

Andy: When did you move up here to San Francisco, and what influenced that move?

Stareyes: Well, I spun through the rest of high school pretty much, just getting deeper and deeper into it, and just as I started getting some gigs in LA (senior year), it was time to go away to university. So I have been living here since August '95 going full-time to UC Berkeley and trying to get out of this hippie enclave as much as possible.

Andy: When you arrived here, how different was it compared to LA?

Stareyes: As everyone in California knows, the entire vibe of the north is different. At first, I couldn't get used to it. The scene here is all about peace and love, good bud, outdoor parties and plenty of disco house. Coming from LA, I was all about a more "hard" mentality, going out like mad, and fighting for records, slots, and the existence of jungle itself. To come up here where people are so open to anything was odd, and also, not knowing anyone at Berkeley who was into the same stuff I was... it was frustrating. Also, the people running jungle at the time here were not very open to other DJs. That I can understand, because it's the same in LA. But there are still two things about SF that I will never get used to:

(a) Goa trance... Goa way (b) Tribal drumming

Andy: What was the jungle scene like then?



**Stareyes:** The SF jungle scene was quite strange and shaky. It had been started by Ocean, Gamall, and Shoban who threw several one-off events and also did a weekly at this bar called the Top on Haight St. (where Phunkatech would later do the same). There were also some ambient jungle cruises at the time, but I never went to one. So basically, the people in SF had a really limited knowledge of jungle and there were only a handful of people supporting it. Without jungle at any venue or any spots that were under 21 for people to hear it, it was very underground.

*Andy:* What were you doing at this time?

**Stareyes:** I was just going to school, spinning at a cafe called Your Mama's in Oakland, and disparaging the lack of people into jungle here (missing LA too). At that time two things happened: first I got involved with the internet and second, I met the people who would become the BASS kru.

*Andy:* So, I'm sure the whole "female jungle dj" issue comes up a lot. Do you think you get treated differently because of your gender?

**Stareyes:** Yeah... it's a tired topic for everyone, women included, but I get treated differently. In particular, by promoters, clubbers, and occasionally the two-second junglist who thinks he knows more about jungle than anyone else. I wouldn't say it's necessarily been harder for me than anyone else but the assumption that girls don't know what they are doing is one I encounter a lot. And I don't know if guys get emails that say "I think you're hot. Can you teach me how to spin?" Though some might... I dunno.

*Andy:* So, what are you doing now?

**Stareyes:** Well, I am a sophomore at Berkeley, just declared my major (which is American studies) and presently doing a lot of writing. You



*Andy:* You should probably say what the BASS kru is/was for those who don't know.

**Stareyes:** The BASS kru was started in late 94/early 95 by myself, DJ Thad, Abstract, and Flux (it stands for bay area sound system). We all wanted to do something to big up jungle in the Bay Area since we weren't getting any gigs and the music wasn't really getting much recognition. Originally, we wanted to do a magazine too, but none of us had the time. Shortly after that, on May 14, 1996 we threw our first party called Bass Instinct at the Acme Gallery. We really had no idea how it was gonna go down, but I think we had about 200 or so people (who, I might add, were well up for it). Somewhere around this time, UFO and Noel (Phunkatech) joined the BASS kru as well.

*Andy:* How did the city react to this? Was your party met with support?

**Stareyes:** Yeah there was quite a good buzz going after it. In general, SF seems to be very supportive of small, independent parties. So the success of Bass Instinct just made us more excited to do it again.

can find my stuff in Urb, Massive, Xlr8r and Streetsound (and possibly something in bEAN soon?) I'm also trying to get involved with making tracks, a bit slow on that front, and getting out to different areas of the US in terms of djing. But at this moment I am caning chips, salsa, and sour cream

*Andy:* So, what kind of music do you spin?

**Stareyes:** As Hype says, "Pull up your trousers and jump up." I really do like all styles, but at a club it's proper booty shake business. The True Playaz stuff, Aphrodite, Proper Talent/Lowkey, etc. You get the picture.

*Andy:* So, you recently had a journey across the pond?

**Stareyes:** Yeah, I just went to London over break with Timestretch and Casper. Wicked time, shiny new dubplates (ahhh, smell the acetate). 'Nuff said. Big up to all the crew over there especially D'anze, Tov, Paul @ Music House, Special K, and Simon @ Diverse Beats.





(Stareyes Continued.)

Andy: So who is impressing you junglewise? (djs, producers)

Stareyes: It's funny that this year especially, a lot of people that are impressing me are the same ones who did the first time around: Hope, Andy C and Doc Scott as dj's, on True Playaz, Urban Takeover, Decoder, Trouble on Vinyl, Special K, Serious Intent, Formation.

Andy: Do you have any plans for the future?

Stareyes: Future plans... well, besides becoming the first junglist on the moon... No, this year I am trying to make tracks and also to get out more often (out of California, that is). Actually this summer I am heading out to the Midwest to get pinecones stuck in my hair at Further and then out to Boston for a coupla months. Oh, and also kicking more of the writing into gear. And also to have a proper Philly cheese steak.

Andy: Any last words or shoutouts?

Stareyes: Respects to all the people who founded the bandwagon, got jumped on it. Big up BASS Kru, Johnsin, DJ Thad and Linda Love, A Dawg and Cloyne Court, Timestretch and Casper, the 119 crew, and the rest of the drum n' bass heads here and across the pond..



May 10, 1996

(Drake, pictured third from left.)



"Drake...you will be missed."

-Andy P BEAN-26

## Stareyes- "Ruffage"

This one, I really fucking dig. There's everything on this tape. And...it even includes a fucking playlist! How fucking genius! Why don't more people do that? I mean, I'm a dumbass, and can't remember everything, but with a playlist, all the guesswork is gone. Hey, so what if I'm lazy, that fucking rocks!!! But anyway, the tape is super smooth. I'm no expert, but all the mixes and scratches sounded damn good, and the songs rocked. Shit, let the playlist speak for itself...

**Side 1: Hyper-on Experience-** "Disturbance" (Moving Shadow). **Suppo-** "Dark and Dirty" (Rinse Out). **DJ Die and DJ Say-** "Get on Down" (V Recording). **DJ Hype-** "Peace, Love and Unity" (True Playaz). **Barende-** "New Dance" (Formation). **Aphrodite-** "Style From the Darkside" (Aphrodite). **Easy B-** "Gimmie, gimme". **J.C. Islam & the Alien 3-** "Let the Bass Boom" (S.O.U.R.). **Dr. Octagon-** "Blue Flowers- Photek Mix" (Mo Wax). **Aphrodite-** "Hit Me" (Aphrodite). **Element of Noise-** "Other Side of Town" (S.O.U.R.). **7ugees of Not** (Promo). **Charmaine-** "I Get What I Want" (Sub Base)

**Side 2: Technical Itch-** "Contents of Thought" (Moving Shadow). **Da Hood Volume 3, Dom and Roland-** "You're Something Else" (Moving Shadow). **DJ Trace-** "West Coast Flavor" (Smile). **Ed Rush-** "Check Me Out Ufo Vol.2" (Dee Jay Recordings). **Doc Scott-** "Unofficial Ghost" (Metalheadz). **John B-** "Fermat's Theorem" (New Identity). **Goldie-** "Manslaughter" (Reinforced). **Tonic-** "Outcast" (S.O.U.R.). **Omni Trio-** "Soul of Darkness" (Moving Shadow). **Dom and Roland-** "Vol. 2" (Saigon). **Foul Play-** "Music is the Key" (Moving Shadow) ...this song alone makes this tape rock, it sucks that it gets cut off! (Nonetheless...I love this tape...If you love roly, vocally, hip/hoppy, jungle this tape is a must have...like I said, this tape is dope, someone should surely bring this girl to Chicago some time.(BROCKOUT!) she knows whussup. (510)841-7276 or (818)766-5370





# DRUM + BASS

jungle unites

## Gatherings

by Josh Carlsen

**BROCKOUT @ Liar's Club 1665 W. Fullerton 2/20/97**

If you missed this one, you missed a five hour lesson on the evolution of drum and bass. This 21+ club night was one of the best I've seen in a long time; a strong vibe was going from start to finish throughout this capacity filled location. A \$4 cover was all it took to get you in, and believe me was worth every cent. The night kicked off with the return of the dark styles from the **DJ Chamberweed**. Following him were **Snuggles** and **3D** back-to-back throwing out their stepping sounds to the dance floor. **Kid Entropy** made his debut @ **Brockout** by mixing up his set covering many styles including a few anthems and generous dose of hip-hop. The "throw-your-hands-in-the-air" set of the night came next when **Mogli**, representing the Cincinnati Bomb Squad, dropped an extended, flawlessly mixed set from the early days of hardcore. Dropping tune after tune from the likes of **sonz-of-a-loop-da-loop-era**, **SL2** and **Origin Unknown**, he kept the floor jumping up and down calling out the revs for well over an hour. **Dubshack** resident **Phantom 45** concluded the evening properly by rolling 'til the 2 o'clock hour in his crowd pleasing drum and bass style.

**Dubshack** also has tapes available of all the DJs from this night and the kick-off party. All tapes were recorded live on the night and are available in shops around the city or directly through **Dubshack @ 847.604.1981**. Tapes are however being produced in limited quantities to provide a current and up-front feel, so get them while you can. Look for **Brockout** to return every month to the **Liar's Club** promising a solid and diverse line-up each time; dates already confirmed are March 20, April 17, May 15 and June 19. There's no reason to sleep on this one!

**UPTEMPO DANCE MUSIC (kickoff party) @ Club 950 3/2/97**

This Sunday night event was the kick off celebration for the start of **Uptempo Dance Music**. As a whole the first weekend of March was a huge success for **Uptempo Dance** and the scene in general. The record store was a smash hit and the same can be said for the club night. The venue was a first-class joint with lots of room to groove to the booming sounds; five dollars was the cover for five hours of no bullshit drum and bass. The evening began with the crisp, hard sounds rinsing out from the

Jungle has certainly overcome some massive barriers over the past few years, and we continue to support it, and promote it...hopefully this section will be a token of our gratitude to all junglists in the Midwest and around the world. (B)

**DJ Snuggles**. Following him was the **DJ 3D**...yeah, his selections were superb! He dropped some real hardstep ruffness with a couple of Congo Natty jump-up numbers inserted to round off the set. This made way for the eclectic styles of **Kid Entropy** who rolled the full scale of the genre, including a needle-drop on **The Burial**, and kept it going for over an hour. Cleaning up the night was the one like the **Phantom 45** who let it all loose in his trick-master style. **Uptempo Dance** has more club nights in the work, look for both all ages and 21+ shows in the months ahead.

**THE SUMMIT @ Smart Bar 3/6/97**

To put it simply, this night was rolling; **Dubshack** didn't leave a single thing out at this all-Chicago jungle gathering. Taking full advantage of city's finest drum and bass DJs, a sorted club spot and a wikkid crowd, this night proved how serious we are about drum and bass in Chicago. The Summit held down @ the **Smart Bar**, with a five dollar cover for six hours of some serious, up front drum and bass. The spot was as packed as I've ever seen, with 600+ on the night, and the dance floor didn't let up for a second from 10pm until 4am. The most encouraging part of the evening was the strong and positive acceptance of jungle from such a diverse crowd, not to mention the major media hype which went on as well. It all kicked off promptly @ 10 with the styles of **Daniel Givens** followed by the **Designer**. Now both these Chi-town originals ran through some ruff selections, **Daniel** dropped more of a rolling, jump-up flavor while **Designer** pushed toward the darker side of things. At this point the dancefloor was cramed, making way for the **DJ 3D** who let the dark-steps run wild for all the massive. Following **3D** was **U-Sheen**, this was the first time I had seen him spin and it was the real deal. Leaning heavy toward the ragga side of jungle, while including some anthems, he kept the floor in a major frenzy for all of his set. **U-Sheen** even got the whistle crows going which is something I haven't seen in a long time at a jungle event. **Phantom 45** came on next @ the two o'clock hour in his patented, fast moving drum and bass pace. Closing the night was **DJ Snuggles** who kept it all going until the lights came on @ 4 am. With an event like The Summit, you can see why we are in store for a lot more road-block club nights in Chicago.



Danny the Wildchild





# The Chicago

## drum & bass corner

By DJ Snuggles

Well, it's the beginning of a new year, and if last year was any indication, drum & bass in Chicago has a bright future. I thought I'd take some time out to mention some of the best "drum & bass moments" of the past year, that definitely indicated that the music has a future here in Chicago. Check these out, tell me what you think of my order (e-mail: [mshum@nwu.edu](mailto:mshum@nwu.edu) website: <http://www.psych.nwu.edu/folks/shum>), and correct me know if I've left anything out:

7) **THE EMERGENCE OF NEW CREWS**- Any scene always needs new blood to stay fresh. Respect goes out to crews such as **Heart & Soul** and the **Semi-Conscious** crew for each doing their thing in the past year. Look for these up and comers, they will definitely surprise some people in 1997. Also a big shout out to **Ascii Productions**, who came out of nowhere to throw one of the best parties of 1995 (**ELEMENTAL 1**) and came on strong in the latter half of 1996 with their **FAMILY FRIDAY** gatherings and also the ill-fated **ELEMENTAL 2** (which would have been brilliant if not for the bust).

6) **THE RETURN OF THE DRUM & BASS ALL-NIGHTER**- Well, there hadn't been one in ages (ever since the golden age of Ripe), but 1996 saw the return of the drum & bass all-nighters in Chicago, parties that were primarily filled with drum & bass DJs. These included **Uptempo Dance's** **GENESIS** in July, **Inkline's** **PLANET JUNGLE** in September, and also parties that brought in talent from England such as **Source's** **PROPHECY** in November (*DJ Trace*; see #2) and **Ascii's** **ELEMENTAL 2** in December (*DJ Zinc*).

5) **PHANTOM 45 @ EVEN FURTHER**- Ask people about Drop Bass's **EVEN FURTHER** this past spring and most people will mention *Phantom's* set on Saturday night. If you were there, you know what happened, he tore the place down, dropping anthem after anthem on everyone in the main tent. Probably the most exciting drum & bass set played in the Midwest last year.

4) **DJ ZINC ON THE STRICTLY JUNGLE SHOW**- Unfortunately, the **True Playa** did not get a chance to play at a Chicago party, but his performance on the **Strictly Jungle** radio program definitely was not one to be missed, as he played an all-dubplate set. Massive bootlegging of this show has already ensued, so if you didn't tune in that evening, you should still be able to check out what happened. Along with **Goldie's** appearance on the show in Sept. of 1995, this was no doubt one of the shining moments of the **Strictly Jungle** program. Respect going out to **Zvi** for the hook up.

3) **DJ TRACE @ PROPHECY**- The set of the year, in my opinion. All dubplates except for "Mutant Revisited", this set crushed everyone that was in the main room at **Prophecy** in the early morning. The darkest and deadliest tunes ever played in Chicago. Most people just stood around gaping with their jaws on the ground, because they didn't understand it.

2) **DUBSHACK FIRST FRIDAYS**- The first semi-regular club night for the 21 and over set in Chicago that involved drum & bass. It went on for three months and each show was absolutely a ram-jam session. **Dubshack** has now moved venues in 1997 to the **Liars Club** (1665 W. Fullerton) for one Thursday in each month, so it appears that Chicago will continue to have a night out for the more mature listeners of drum & bass. Absolutely essential to the scene.

1) **DJ 3D'S "STEP TO ME" RELEASE**- Hands down the best drum & bass record ever released by an American artist. I list this as #1 because it is a crucial centerpiece to showing that American producers are viable creators of drum & bass music. This is an important statement as almost all the other stuff I have heard by Americans up to last year has been total crap. This is definitely going to change in 1997 though.



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folks/shum

DEAN-28





DJ Casper

# jungle?

**This** article was found on DJ Casper's web page. It's a quick history lesson, if you will, and I think it's a good way to explain the different styles of jungle/drum and bass to our readers. So, check it out, maybe this will help...

Jungle is a form of dance music that comes from London and the rest of England. It's main characteristic is that it uses a "break beat" instead of a straight "boom boom boom" 4 to the floor beat. These days the beats are chopped every which way possible. While the beats move at around 170 bpm, the basslines are moving at halfspeed (85 bpm), making the music perfect to bop your head to. These complex polyrhythms makes jungle one of the most complex forms of music today.

Jungle first gained mass popularity on the rave scene in 1991/1992, utilizing sped up hip hop "breakbeats". At this time, it was known as "breakbeat", "rave", or "hardcore". Tempos were around 140-145 bpm. Key components of jungle during this time were piano breakdowns and sped up vocal samples (think of the Chipmunks :P). Typical tracks from this era are tunes such as *Manix* "Feel Reel Good", *Acen* "Trip II The Moon", and *Dance Conspiracy* "Dub War". Many '92 hardcore songs such as *Smart E's* "Sesame's Treet", *The Prodigy* "Out of Space", and *Urban Hype* "Trip to Trumpton" became commercial top 40 successes.

1993 was the year that hardcore began to get more varied with different styles being made. One style known as "darkness" or "darkside" used less pianos and more darker sounding chords. Examples of classic darkside tracks are *Boogie Times* "The Dark Stranger", *Rafique Kru* "Terminator", and *Origin Unknown* "Valley of the Shadows (31 Seconds)". Happy tracks such as *DJ Force & The Evolution* "Fall Down on Me", *Cloud 9* "You Got Me Burnin' Up", and *Krome & Time* "The Slammer" were also big hits as well.

1994 was the year that jungle got very big in the UK and the rest of the world. DJ's such as *Sy*, *Slipmatt*, and *Seduction* continued to play happy hardcore which by then was a completely separate style. But most DJ's such as *Rap*, *Fabio*, *Grooverider*, *LTJ Bukem*, *Mickey Finn*, *Hype*, and *Flatten Jay* were playing what was now being called drum & bass and jungle. The trendy word became "jungle" which the press seemed to jump on as a label. Often jungle was a name synonymous with ragga - tracks with reggae samples and at some times full on vocals. Examples of these tracks are *Conquering Lion's* "Code Red" and the infamous *M-Beat* featuring *General Levy* with "Incredible." During this time jungle went through a tremendous surge of popularity, with several tracks charting in the top 40 in the UK. While ragga got most of the media coverage, tracks with no ragga influences such as *DJ Rap* "Spiritual Aura", *Deep Blue* "Helicopter Tune", and *Higher Sense* "Cold Fresh Air" proved to be massive tunes as well.

1995 witnessed the insurgence of the "dread bass" named after the classic track by *Dead Dred*. Basically it is a very pronounced bass line that gets its sound from "reversing" a normal bassline. By the summer of 1995, ragga had pretty much died out. Tracks such as "Hearing is Believing Remix" and "The Lighter" on *Formation Records* as well as *L Double* "Bass 2 Dark" and *Undercover Agent* "Oh Gosh" were massive tunes. Over the summer and fall, artists began using more and more hip hop samples from artists such as *Wu Tang Clan* and *KRS-One*. This style of tracks with deep basslines and jump up fits a became to be called "hardstep". A few examples are *Shy FX* "This Style", *DJ Zinc* "Super Sharp Shooter" and *Dope Skiz* "Six Million Ways to Die". At the same time, so-called "intelligent" (only thickos use this word according to Fabio) drum and bass and jazzstep also gained

popularity. By the end of 1995, it had gained widespread media. Clubs like "Speed" and "Metalheadz" are now widely popular in London. Artists and DJs such as *LTJ*

*Bukem*, *Alex Reece*, *Wax Doctor*, *Fabio*, *PFM*, *Tango*, *Pulse*, *Omni Trio*, *Nookie*, etc. are all making deep deep drum & bass tracks. Another development this year has been

"techstep" which is a return to the dark sounds of '93. Artists such as *Ed Rush*, *Trace*, and *Nico* are pushing this genre forward. It looks like we are witnessing yet another split in the evolution of UK hardcore with

hardstep vs. drum & bass. Hardstep yes, in general is more "danceable" with harder basslines, but drum & bass is musically more complex and interesting in my opinion. Nonetheless, it is the variety of jungle music which makes it so interesting.

On a side note, the old happy sounds of '92 still haven't died out. Although almost totally split from the jungle scene, continued under a new name, "4-beat". 4-beat has pianos, vocals, and bouncy techno riffs with 4/4 beats over the breakbeats. It still is very popular with ravers in the UK.

**NOTE:** If you have any suggestions on how to make this clearer or you don't understand parts of this or if you DISAGREE with me...please e-mail me at: [jearrow@mit.edu](mailto:jearrow@mit.edu). Thanks.



TAKE ME  
I'M YOURS!

# Where we stand.

by Josh Carlson



available through Ticketmaster.

## THE SUMMIT: A GATHERING OF CHICAGO'S TOP JUNGLE

DJs, 10 p.m. Thursday, Smart Bar, 3730 N. Clark.

In the world of electronic dance music, blistering jungle (or drum 'n' bass music) has slowly made its way from England to America, where it is on the verge of a breakthrough. With this gathering, featuring Snuggles, Phantom 45, U-Shoen, 3D, Designer and Daniel Givins, jungle music gets its first Chicago showcase. Tickets, \$5, are available through Ticketmaster.

Mary Houlihan-Skilton  
The Chicago Sun-Times.



Well, if you haven't noticed lately, some real serious shit has been going on in Chicago. Drum and bass is finally receiving the respect and opportunities it deserves, and in fact the Chicago scene seems to be running stronger than ever right now. You've probably heard it a thousand times by now, but '97 is the year for jungle. There are many reasons as to why this is happening, mostly due to the hard work of Chicago's many DJs, producers, promoters and you, the people that go out weekly to check that drum and bass sound. I really believe there is a collective effort happening in Chicago to push drum and bass ahead, in a new direction. It's almost as if everyone just said fuck it and got everything running all at once. The one aspect I am most pleased with is the expansion of the sound into a club setting. Jungle in Chicago has always been cursed with getting club nights to run consistently. Many valid attempts have been made and worked for a given amount of time, but in the end generally died out due to lack of support, money or some other reason. The last few months have seen a big increase in reoccurring events catering to jungle.

I think we've seen the strongest example of this with the efforts of Dubshack. Both January and February saw the huge beginning of Dubshack's monthly exhibition Brockout @ the Liar's Club. This night has already confirmed dates all the way through summer and promises a strong and different lineup each time. Dubshack also came full force with The Summit, an all Chicago drum and bass night @ the Smart Bar. This along with last summer's First Fridays has really stirred up interest from Smart Bar promoters to continue with drum and bass nights for the future. Uptempo Dance as well did some pioneering and jumped into the club thing with the kick off party for Uptempo Dance Music @ Club 950. Uptempo Dance is currently planning other nights for both all ages and 21+ crowds. And as for consistency, Deadly Dragon Soundsystem has been running strong now for quite some time on Sundays @ Empty Bottle. They've done a lot to add to the expanding variety of Chicago drum and bass. The events from the all the afore mentioned have also developed a new sort of promotion to go along with them; these spots have seen listings in area periodicals like The Reader and New City which brings an entirely different realm of expansion to jungle. Other promoters like, Incline/Zero Nation have been regularly hosting weekend after-hour do's; although not directly a club event, they're still weekly events that run jungle. Similarly, Ascii has been busy throwing their underground evening Family Fridays, which has had a rotating location and line up. With this huge variety happening in a relatively short period of time, it is becoming extremely apparent what we're on the verge of in Chicago.

The start of Uptempo Dance Music is sort of a ground break- DEAN-30- ing attempt for

nothing new drum and bass in Chicago. It's to find jungle picks in area record shops, but Uptempo Dance Music is the first exclusive joint for this, becoming similar to how the London drum and bass shops operate. Uptempo Dance Music, residing @ Funk Junkies on Clark Street, saw its grand opening on March 1. It was a promising start for this store considering they sold out every new tune on their first day. They cater to all sounds of drum and bass and carry a solid selection of mix tapes from home and abroad. If you can get there on weeknights from 5-11 anytime on the weekend 3D, Snuggles, Kid Entropy and Chris of Heart and Soul will help get you sorted (and as you might've guessed, you'll be in for some wikkid selections with these guys doing the importing). Uptempo Dance Music's mail-order line is 847.289.4188 and is updated weekly to let you know what to expect. You can also catch previews of the tunes each Friday on the Strictly Jungle show (89.3 FM) before they hit the shelves on Saturday. I would recommend getting there ASAP to get your picks because they are ordered in limited quantities.

Another form of all-city drum and bass recognition on the year has come by way of the many producers which Chicago boasts. Everyone is familiar with the tunes 3D has put out and what he has in the making. "Step To Me" blew up both in the states and over in London, and the VIP remix is getting canned on dubplate. 3D along with Snuggles are preparing for the release of "The Rock" sometime this spring and both have deals and tunes working with the Drop Beat subsidiary label Ghetto Safari as well as the Chicago label Kult Box. The result of all their production work has brought them into live PAs @ events around town as well. Speaking of which, Kid Entropy has performed live at many parties in the last year and is always working on tunes and has even put out the mix tape "High Rollers" of all original, live tracks. Kid Entropy is also preparing for the start of Semiconscious Records which will feature the likes of himself and other area selectors. The first release due out this spring will feature Kid Entropy on one side with the Lady Mandarin on the flip. This 12" promises to come ruff; both producers have their own unique style so watch out for this one. And on the unity note, Dr. Groo has organized Strength, which includes himself, Phantom 45 and Danny tha Wildchild as well as artists from Cincinnati and L.A. This association has a national outlook beginning with a mix tape series and has future plans for production.

As the year continues, plan on seeing more and more organization, production and promotion around Chicago. The summer is already got the billing to be huge; probably sometime mid-July we'll see an all eyes on Chicago type of event. Courtesy of Dubshack and Koncrete Jungle of New York (and incidentally their parties are the bomb) comes a Chicago jam as a result of the Billboard Music event. Line up and venue are in the works now, but you can expect nothing but the best from these two. Stay tuned to all the regular spots and lines to get the low down on upcoming things. Keep supporting your scene 'cause the way we're rollin' now...we're never gonna stop! —JC



# "With Liberty and Justice"

By 3D @ Uptempo Dance (Inspired by Christopher Robin @ Heart-N-Soul)

*This is the section where we big up the rising American Jungle DJ's. As our forefathers once created their independence by breaking away from England, we see our American Jungle scene turning down the same winding road. DJ's and producers are popping up in every corner of the states. We hope to give them some of the exposure that they deserve, for doing their part in their local scenes. Big up and respect jungle massive! Keep up the struggle!*

**Madkid** (Minneapolis) "Fully Loaded"  
This is the man behind the JCV crew up in Minnesota. The tape got to me late, but I still enjoyed his mix of hardstep classics and hard to find bits. JVC's last event which featured the UK's **Shy FX** and **MC Skibadee** was highlighted on MTV's **Unfiltered** show on March 30th. (612) 642-9157.

**Braidey** (Cincinnati) "Side Effects"  
Starts off with my favorite tune, "Step To Me." Excellent selection and skills as usual from the CBS crew representative. Pure hardsteppin' hip-hop samplin' drum and bass stormers. (513) 395-8976.

**Noel** (San Francisco) "Phunkateck"  
A hard tech step Drum and Bass ride with some tracks that I've never heard before. A lot of **Razor's Edge** sound tracks stand out the most. Mixing is well done, as usual for a **BASS** crew member. (415) 759-6997.

**Brian Scott** (Greenbay) "Emotionally Charged"  
An excellent mix for the lover in you. I out this one in the deck, put on the bubble bath and chilled for an hour. Hope to see him on some fliers up there soon. (414) 468-7192.

**Rolo** (Dayton) "Dictation" starts off this this tape. I recieved my copy before I knew the track had been released. Most tracks were cained by the likes of **Hype**, **Rap**, and **SS** this last Fall and Summer. Very precise in his mixing and cutting skills. (937) 291-9831.

**Element** (Ft. Lauderdale) Two tapes from this Florida native. One contains all the new techstep material. The other is filled with **S.O.U.R.** and **Aphrodite** promos soon to be released. Skill levels are selections are absolutely wicked. (305) 556-1512.

**The Jungle Book** (Chicago) This 3-pack includes tunes selected by the likes of **3D**, **Phantom 45**, and **Danny the Wildchild**. Each DJ lives up to their reputation behind the decks. Packaging is great. Exclusively sold at Level clothing store in Chicago. (773) 579-0004.

**Flux** (San Francisco) "Dance of the Testes" I don't know if he means "balls" or wicked. Dark, steppy, Hip-Hop, ragga even. Completely satisfying for all crowds. His J-cards are always top of the line also. Big up **Hunab Ku** once again. (415) 553-3916.

**3D** (Chicago) In case you were wondering what happened to "Eclipse," it turned into one side of the "Chicago Hard-steppers" with **DJ Snuggles** on the flip. "Droppin' Bombs" is scheduled for release in April, as it is going to be a killer (because of the tunes we're getting in at the shop.) (847) 604-0579.

**Troll** (Cincinnati) "Straight From the Woods"  
Another CBS member representing the fullest. This is the hard stuff I like to pound out the windows of my car. Ruff, ruff said raw dog as Cincy drops another bomb on me. (513) 395-8576.

**Krispe** (Omaha) "The next Step" Get ready for the brockout! Hard step and jump-up selections topped off by some impressive scratching and double record beat juggling. Great display of skills coming from Nebraska! Similar styles to Chicago's own **Danny the Wildchild**. (847) 604-0579.

**R Notorious J** (New York) "Sounds of London"  
Hard step and jump-up, totally upfront material. This guy knows what's up because he just flew over from London to stay. Tons of promos and exclusives on this one. (718) 940-0348.

**Christopher Robin** (Chicago) "Selection"  
This one contains some new dope and dark techstep tracks taht are exclusive to him in Chitown. Good mixing and awesome tunes take you on a gloomy trip to the darkside. P.S. He's the guy behind **Heart and Soul Productions**, who's been doing free parties and after hours for the scene for over a year now. Much respect and props for that one, mate! (815) 773-4360.

**Polter** (Minneapolis) "60 Minute Beatdown"  
And beatdown it is, in fact. The tunes are a bit dated because I recieved this copy way late. If you're into jump up ragga and Hip-Hop rinse out tracks, check it out. (612) 257-7058

**Curious** (Los Angeles) "Tons of Drums Volume 4"  
This mix starts out with some really oldschool darkside classics. The rest is some pretty up front dark techstep style slections. Many I have not heard, but are definitely rollin'. (805) 940-7142.

**Rinse** (San Francisco) This tape is the most upfront and insane dark and techstep style tape I've received this issue. Tons of promos due to the fact that he works at the **Hunab Ku** distribution. Excellent mixing as well. (415) 931-AMEN.

**GRU-V** (Chicago) "Raw Elements Volume 7"  
This is dedicated to Roger at **Ripe**. A tribute of new and old school jungle classics that were huge in the **Ripe** era of the scene. (773) 486-4528.

**Lion** (New York) "Live on Elite FM"  
This guy runs **Jungle Nut** and **Nutty Distribution** in the NYC area. One of the only American DJ's to play on England's airwaves. **MC Karnage** narrates the ride, professionally done. (718) 935-0316.

**Thad** (San Francisco) The first side is dark and rinsy techstep. Side two features an ambient session. Both sides are equal in selection and mixing. **BASS Crew** represents over there for real. (408) 999-0259.

**Ivan Ross** (Jacksonville) Upper Florida represents with an excellent selection of the original techstep crews. A lot of **NO U-TURN** tracks plus many upfront techstep tunes mix very inconspicuously. Perfect blends throughout the tape. (904) 241-7268.

**The "Real" Jungle Book** (Chicago) A six pack book featuring **Casper**, **Snuggles**, **Phantom 45**, **Danny the Wildchild**, **Dr. Groo**, and **3D**...available through **Sole Unlimited Promos** (312) 409-0618.

**DJ Zinc** "Live in Chicago XMAS '96"  
This one was put together by those guys who did "Elemental 1&2." (**ASCII/Rollin' Productions**). I guess there was a little gathering after the grand "E2" bust, and the D the E the E the J the A the Y the Z the I the N the C threw down...this tape is excellent...many dubplates on there, excellent song selection, the guy's the shit...just wish I could have seen him at "E2"... (Brenda)

**Madkid** (Minneapolis) "Midwest Architect"  
Madkid of the JVC crew comes correct again, this tape is filled with a shitload of goodies, excellent mixing and as much scratching as you might here in Chicago...looks like we got some competition...it's fucking good. Real nice recording and J-card too. (612) 647-3130

*DJ's/producers/distributors: are welcome to send demos for review to either bEAN Magazine P.O. Box 757 Zion, IL 60099 or Uptempo Dance @ 256 N. Windridge, Round Lake Park, IL 60073. Uptempo Dance is also taking 5-10 copies on consignment for the shop. Send tapes and an invoice for \$5 each...and let us know they're coming at (847) 604-0579.*





**Full name:** Kurt Eckes (pronounced X - one syllable)  
**Age:** And ruin my chances with the youngins? No way. Older than you, but not older than Phil or the Davidian.  
**Claim to fame:** Uhm, Drop Bass Network and Even Furthur and David Prince's friend.

**New things going with Drop Bass:** Making money, snortin coke, drinking Jack, and fuckin bitches. Usual shit. OK, so I lied. Lets see there's a Atari Teenage Riot/Alec Empire thing in April. (Did you know they are touring with Beek this spring? Unfuckingbelievable.) And then there's this thing we do at the end of May for four days. Some sort of campout thingy. Got the five year anniversary party July 19th. And working on a nine day happening with the name Teknival for August. With the record labels it's a bit down right now. Haven't put any records out since last August. We moved into a new warehouse in Milwaukee and it took four months to rehab into shape, but now it's a great out of the way place to live. And I was also trying to get our parties back in order during that time. Now that's all good so it's time to start putting records out again. I'm leaving the acid music for now and going into more psychedelic hypnotic hard driving sounds for Drop Bass with the occasional one off of experimentation. SixSixtySix will never change. Pure industrial techno hell. Then there's Ghetto Safari.

**What is the new "Ghetto Safari" thing you're introducing?** This is a label of drum and bass sounds.

More specifically, it's my way of infiltrating the drum and bass scene with evil. Sure it's dark now, but not evil. What I really want to achieve is to combine the sounds of Digital Hardcore style breakcore and drum and bass tech step. There's so much good d/b that most junglists haven't even heard because it's coming from the techno side of things. Like Alec Empire's Digital Hardcore and Force Inc.'s Chrome and Riot Beats. These are really dark and hard styles of d/b with BPM's near typical d/b. I want to go back and forth between these two styles with the releases and hopefully influence some new sounds. Also, there are a few techno producers in the Midwest who have been making some great d/b tunes. Since there are so few domestic labels for this music this new label will give them a chance to be heard. I don't want to seem like I'm jumping on the bandwagon either. Granted, I have not like jungle in the past. Mostly because of the attitude of the people pushing the style in our area and also because mc's are stupid. At Ravestock (a shitty party) it hit me while watching the speakers vibrate to the sounds of d/b - this music had power! Anything that can move a speaker that much has got some serious potential. I've always liked Miami bass and freestyle so this style wasn't so foreign. Once I got beyond the attitude of the "junglists" I was able to appreciate the music for what it is. Now after a year of buying d/b records I have found so many labels that are putting out some dark sinister shit. Ed Rush, Trace, and Nico are the greatest!

**Thing in your life that you are the most proud of:** Graduating from college was probably the biggest thing. There are so many parties that I am very proud of - Even Furthur 1996 is the best one. Also, the record label is a big deal to me. Dance music is what I have wanted to do with my life since I was first in college so the fact that's where I am at, is great.

DET  
HRO  
X





There's also many other goals outside of the scene that I have accomplished, but keep to myself and family  
**Most ashamed of:** The night with me and your wife at Furthur comes to mind. Oh and that night with Doormouse and a bottle of Jack - woke up bleeding after that one. Really though I can't be ashamed of anything because it all adds up to something eventually.

**Is there ever going to be a Bad Boy Bill release on DBN?** That would be cool! I would much rather have him spin at some of our parties though. I've tried to make it happen a couple of times, but the dates never worked out. Mark my words - in 97 I am doing an event called Scratch! and he's on the bill. Those Banging the Box tapes rock. It's crazy, out in California you hear that tape playing in convenience stores!

**Favorite brand of underwear:** Victorias Secret lacy panties or I like cotton plaid boxers when I'm in a pinch and I need to do wash.

**Is there any truth to the rumor that you tried to commit suicide when it was announced that the Pabst brewery in Milwaukee was closing?** Suicide shrmlside. I don't drink beer much. I'm a Woodchuck apple cider kinda guy and lately Jack Daniels has been a favorite around the place.

**What do you use to wipe when you're taking a big shit and realize there's no toilet paper?** What's toilet paper and what's it used for? Never seen that in the outhouse. (Coffee filters of course!)

**Which do you prefer? A: anal sex B: oral sex C: whacking off to old 70's pornos?** Giving or receiving anal or oral sex? or both? And is money involved? Are we talking men or women now? I need details. And what's this whacking off stuff? I've heard rumors of it and have tried it a few times. I mean several. OK I mean a lot, alright alright all the time, but I can't figure it out! I must be doing something wrong. I don't know, I mean I do it just like the Pastor told me...

**It has been rumored that Jethro is your real name and that Jethro Bodine of the Beverly Hillsbillies is your great uncle.**

**True or false?** No, Jethro was my real name, but it got to confusing with my ma, pa, grandpa, and dog all having the same names so pa switched em. And Jethro Bodine is actually my cousin who was fathered by my pa and later when he grew up he slept with my ma. So that makes him my dad-cousin-brother.

**Have you ever used a Downy Ball?** Must be a Zompton thing cause I ain't never heard of it. Or is it one of those new fangled things the kids use these days.

**Thank you for your time. Any other**

**bullshit or stories of beastiality or shit like that?** Beastiality ain't funny. And come to think of it neither is shit. Uhh, I said come.



- 000 001 Woody McBride, The Interference EP 4 hard gritty acid tracks.  
 000 002 Woody McBride, Amplification 94 four acidic churning tracks.  
 000 003 Woody McBride, Woody McBride 2 x2 of 7 tracks with styles including Chicago acid, hard trance, and hardcore.  
 000 004 HJ Hyperactive, Hard Rhythmic Melodies 4 tracks of tripping acid.  
 000 005 BJ Repete, Lethal Enforcer Three cuts of New York style gabber fast, strong, and percussive.  
 000 006 Retrucal, Phase 2 Acid trance from the mid-west, 4 innovative journeys that are smooth but never soft.  
 000 007 Shining (Limited 1000 pressing) Experimental hard techno from an anonymous producer 2 tracks in a 10" picture disk.  
 000 008 Woody McBride (Limited 1" pressing of 500) The Further EP 2 haunting acid trips celebrating an epic three day gathering of rhythm and unity.  
 000 009 Crush, Descentum EP Power from Brooklyn's Brian K and Jimmy Crush. 2 cuts plus rereleases of "Mirror Dimension" and "Less is More".  
 000 010 Delta 9, Deep 03, Dark Gabber from Chicago, 6 acid metal laced tracks.  
 000 011 Dick East, East of Eden, Three stomping hardcore percussive acidic tracks plus one slower bass workout.  
 000 012 Midwest Hardcorps EP Frank Frenks, Hyperactive, Peel + Mama representing the mid-west with 3 hard acid tracks, and 1 dark.  
 000 013 Woody McBride, Balance 2x2 8 down tempo journey of experimental paroxysm acid.  
 000 014 Freddy Fresh Gear! EP Another Minneapolis native, McBride's Records does his brand of hallucinating experimental hard acid / analog tracks.  
 000 015 Dances In Red, One Day In The Woods, Two producers from Sweden let loose a speedy acid cut, and 3 others that are hard, sometimes spacey and tripping.  
 000 016 Brian K, Sync Jacks Trax, 4 diverse intelligent hard acid tracks. 1 is a remix of "Lustre" done with Jannus Oul + Walker.  
 000 017 HJ Hyperactive, Don't Fuck With Chicago, Heavy force and powder (experimental) track with the flax, and 1 trance reducer.  
 000 018 Retrucal, The C.H.R.O.S., 4 cuts of acidic workouts from down to mid-tempo, with a little trance on the side.  
 000 019 Transparent 303, EP + R2PDC, 8 side is a building acid tracer while the B side has two building mid-tempo workouts.  
 000 020 Zelt, Godly Misconduct, From Denmark come 4 deep dark hardcore techno tracks of acid, trance, and noise.  
 000 021 Choose, Crucial Events, Another Denmark artist pumping out dark and pounding distinctive acid tracks with lush modulations.  
 000 022 BJ Pure, Rudegate Terror, Tom 2000 = bpm acid tracks and two unleschable noisy pursuits.  
 000 023 R + Z + Z, Base Support / Apocalyptic Heroes 2x2, SP2 of "Spiral" like doing 4 long by, hypnotic, mid-tempo not + so + he mal and dragged out escapes. This is the motherfuckin' jam! You can not live with out it, so don't even try!  
 000 024 Delta 9, Hate Jack 2x2, 1 disc is gabber party track, while the other is pure metal hell.  
 000 025 Bruton EP 4 tracks from Germany, Nameless mid-tempo hypnotic acid with a straight forward drive.  
 000 026 Midwest Hardcorps 2 EP Retrucal, Delta 9, Jrew Young, and Shale producers mid-tempo trance and acid.  
 000 027 Dick East, The Carnal Exposure 2x2, Two discs of finely crafted acid and percussive trance. More relaxed than previous release.  
 000 028 Frankie Times, Enstom C + MC = 3 Squared 1, Delta 9, Brooklyn, Frankie hoes lays down old school PCP style gabba.  
 000 029 Speed Freaks, Slaughterhouse Massacre Vol.1, Germany's terror unit throws down with four hard, but not fast, noisy acidic monsters.  
 000 030 R.C.R.D., Fuck Hierarchy, Two R.R. producers proving that there's more to acid than just German and U.S. Hard tripping acid at its best.  
 000 031 Some Kurious, Strobefstream C.P. Swiss 4 tracks of mid-tempo acid ranging from old school to hard 303 driven tracks.  
 000 032 Gnu, Commands C.P. From Finland comes these 4 down tempo hypnotic tracks all of heavy percussive acid repetition.  
 000 033 Lauson, Anti Static C.P. Very old Schallish anonymous project from Switzerland. Loud back housing, and atmosphere describe these 000 + 303 cuts.  
 000 034 From the Big Red, Rance, Bass Line, 0 Retrucal producer with a simple formula of a 006 + 303 = effects + filler acid tracks.  
 000 035 Choose, Creative Perceptions, Hard acid, not as hard as his first, EP but, relentless none the less.  
 000 036 Pica, Divided Kingdom of Pica, Originating from parts unknown, are 4 debut cuts of throbbing percussive burners hovering around 005 + 030 bpm.  
 000 037 Hendrick, Trip C.P. Swedish acid returns to 000, 0000 0000.  
 000 038 Speed Freaks, Slaughterhouse Massacre Vol. 2, More noise and more acid from the butcher himself. (Main 000 + 00 bpm machine workouts).  
 000 039 Beverly Hills 000003, Greatest Slut, Crawling out of the sewers of The Hague comes this 000 favorite to work like the mighty 000 and 303.  
 000 040 FRESH, Straight Delta 9, Fastest ramb, Full tempo pounding acid movers.  
 000 041 Co, We are Evil (U.L.) R.C.R.D. and BJ Fresh together. Side A goes into the drug problem. On side B the problem becomes critical. Reversed psychedelic acid.  
 000 042 Normalkies, Incantment C.P. (Denmark), Another 000 1 tempo + Zelt, and Choose. Acid music that draws from both of their distinctive styles. Straight ahead hard and dark.  
 000 043 Somatic Responses (U.N.), Subspace Distorters, This monster duo uses the acidic side of their mad minds to come up with dark and heavy tests. "Track four" is hardcore freestyle.  
 000 044 Frank, Desert Eagle, Out of Germany comes these "imports" with four hard and grungy selections with some nasty distortion = the way we like it!!  
 000 045 Bruton (Germany).  
 000 046 TOTAL OUTPUT  
 000 047 BEVERLY HILLS 000003  
 000 048 JICY JUPITER  
 000 049 CRACKY CHANGES COMPILATION  
 000 050 WANDY WILKINSON / FRANKIE TIMES PART TWO 96  
 000 051 CHARGE  
 SSS 001 000 CHARGE, Belgium Fries  
 SSS 002 SOMATIC RESPONSES, Smeier (Movements)  
 SSS 003 NICHIAO DEWINE, Polymeric C.P.

[See newest releases, page 44]



# Stomp

Mushgoove Chicago's very own Hardcore  
Enthusiast...Richie Wel



What's going on! *Richie Wel* here again bringing you, "Stomp," the balls out Hardcore-Gabber extravaganza. This month's feature section is about softcees. Yeah, we know who you are, and why you are. But a question came to mind. Why is it, at a lot, or should I say, at most parties in the Midwest, as soon as a hard deejay goes on, the crowd goes wild for the first couple of build up tracks, but as soon as the BPM of about 200 kicks in, everyone just stands there? Yeah, I know what you're thinking. "It's too fast to dance to." To make a long story short, what people, I mean raver's, need to do is expand their minds and get into the harder music. Whatever it is...Hardhouse, Hardtechno, Hardacid, Hardjungle core, whatever you call it, and last but not least...**"HARDCORE!"** Like *Delta 9* says, "When you write a track, you create something that has never before existed. People have to realize that someone actually wrote-produced what they (ravers) are dancing to." Nuff said.

To wrap it up, if you would like your tape, vinyl, or anything reviewed, mail it to:

**Richie Wel: STOMP c/o bEAN Magazine P.O. Box 757 Zion, IL 60099**

Hard Regards-Dave, Greg, Frank, Eddie, Teresa, General, Paul, Wayne, Austin, Nate, Raven, Pogo, Brenda & Martin-thank you. And last but not least, Erica, a real good friend.

## Tape Reviews (Scale 1-10)

### DJ Tron- "The End of the Fucking World"

A double tape by one of Chicago's very own, said to be one of the hardest tapes ever made. You decide. 10/10

### DJ Paul- "Rotterdam's Mega Mix"

First of all, the mixing is put together good, it's way on the happy tip, except a Euromasters track which made the track reviewable. Come on Rotterdam, what happened? 1/10

### Delta 9- "Unking Mind Grind"

The best D-9 tape of all. Mixed very good. Side A kicks with all my favorite cuts, you'll agree. Side B is fucking ballistic. For all you headbangers-metalheads. Hardcore Chicago at it's best. 10/10

### Freak- "Live at Marselles"

Are you still alive? Hope you are after hearing this tape...you will be ballistic. Very hypnotising. 8/10

## Vinyl Reviews (Scale: 1-10)

### DJ Tron- "Undead EP"

Tron launches his label, "Blood-n-Guts" with four brutal tracks. Hard, fast, get it. 7/10

### DJ Freak- "Abduction EP"

Four killer tracks by the Freak, hard and aggressive. Beat it. 7/10

### DJ Dave- "The Chicago Hardcore Party Force 2"

Seven track double pack. He's back in party style with seven party tracks. Keep it coming like this Dave. 9/10

### Neophyte vs. Stunned Guys- "Rot 58"

Both sides are equally cool. But the track that I play is, "Peace to the DJ's" -the Stunned Guys. It's a tie. 6/10

## Richie Wel's Top Ten

- 1 Ruffex- 7-8-9
- 2 Overlords- Ruffbeats 13
- 3 Two Paintine Popes on Dope-?
- 4 DJ Dave- Ruffbeats 014
- 5 DJ Makkarena- Fuck Makkarena
- 6 Neophyte VS Stunned Guys- ROT 58
- 7 Outlaw- Bastard 009
- 8 DJ Tron- Storm 004
- 9 UVC-Industrial Strength 42
- 10 Delta 9- Industrial Strength 36



Delta 9 and Richie Wel  
at Uptempo Dance's "The Zone"



## Top Ten Ways of Knowing That You're White Trash

- 10) You live in a mobile home, and there's a farm next door.
- 9) You have several appliances sitting in your yard...some are plugged in and you use them regularly.
- 8) You own several tank tops, AKA 'wife beaters'.
- 7) "Zubaz" are still cool.
- 6) Football is the only religion on Sunday.
- 5) You consolidate your bills by paying for them by credit card.
- 4) You work first shift.
- 3) You believe that "SPAM" is real meat.
- 2) Your mom sold your original Star Wars toys at a rummage sale years ago.
- 1) Cats out-number people in your residence.





Southside Chicago



New Years-Milwaukee



Chillin' wit tha weasels.



Chris Craft-St. bEAN



Corey Love-St. bEAN



Prototype 909



Solo-St. bEAN



Brian G-St. bEAN

New Years-Milwaukee





Hiya girls and boys! DJ Phil here with another installment of **HappybEANKoOr!!** What can I say. Peace out to all of the hardcore massive out there. It's Hardcore Heaven in 97!! Big tings g'wan this year so keep yor ears & eyes open for the happy hardcore to hit all you ravin' massive. There's been X amount of chewns I've gotten my hands on so lets cut to the chase and let me give ya tha lowdown on what chewns you'll be hearing.

*Not a lot of toons comming from the Netherlands as of late. Someone out in distrubutionland is fuckin' up! But here's a few that I find pretty good...*

"Party" by **Charly Lownoise & Mental Theo/ Master Maximum Records**

Party comes with 2 good mixes. One on the hard trance tip and the other one in bouncy hardcore mode. Both feature good live vocals and NO EURO RAPPIN' GUY!! The vocalist is **Ellen Kuiper** who I think did the vocals on other CL & MT toons. Like I said, good vocals because you can actually understand them. Bouncy hardcore fun... 8.4991 out of 10. Oh yeah, picked this one up at Gramophone.. go figure (Thanks Karl)

"In the Hall of the Mountain King" by **Human Resource/KNOR Records**

I haven't bought a KNOR record in ages but this latest one rocks!! A couple of mixes on this 12incher ranging from radio friendly to nice and hard. There's a catchy little melody, one I'm sure you'll recognize (I know what it is, I just don't know the name). Crunchy percussion and the usual KNOR synths (although this may sound like other hardcore toons out there... it's the melody that sets this one apart). Get it.. 8.3999 out of 9.123

I also got a promo e.p. from DJ **Delerium** and **Guitar Rob**. Don't know the real titles, I know its available on **Bad Vibes Records**. Not really happy, but it's hard. 3 tracks for all you hardheads out there. The one track that goes Sexdrive is my choice. Stompy fun for the stompy massive. 8.078 out of 9.0323.

For those who know their old toons, there's the remixes of the classic **Euromaster's** "Alles Naar De Klote." I got it for the sake of having it... it's decent. Listen before purchase. There's also a couple of new **Mokums** out there... again, listen before purchase. Just because I may not write about them, doesn't mean you won't like them. I did like the **Annialator** 12 inch. Typical **Scott Brown** material... and it ain't half bad (I know... most of you out there have no idea what I'm talking about..).

And now to all the chewy chewns from the UK...

"On A Ragga Tip" by **SL2** ('97 Remixes of course)/ **First Recordings**

Old school anthem turned into a new school anthem. For some of us oldtimers who were there back in '92, you'll definitely know this one. And even if you weren't, you'll probably be bouncing to this toon. It's a ragga chant put to hardcore basically. **DJ Slipmatt** (a name that all happyhardcore heads should know) did a blinding mix very similar to the original mix. The tempo is increased and the hands will definitely be raised when this toon is dropped. There's also the **Force & Style's** remix which also kicks ass. More pianos... more stomp. Good toon for the box. 9 out of 9.99901 (Funny, I picked this gem up at Gramaphones.)

"Dynamite" by **Becks & "Nu Luv" by Donna/ Stompin' Choonz**

One 12inch... two killer live vocal toons. Both sounding more trancy than the usual UK happy hardcore. The vocals by **Becks** and **Donna** are BEAUTIFUL. Catchy ass hell! **Nu Luv** actually sounds more like a trancey love song while **Dynamite** still has some more of that hardcore feeling. For all you DJ's out there... get this one!! Hands in the air for this one!! 9.9999 out of 10... okay, 10 out of 10. Words can not explain how good these toons are!! (=) Expect to hear these two cuts from me...

"UR Everything" by **Helix & "Techno Dred feat' Marlon & Becks/ Stompin' Choonz**

I know I mentioned this toon in a recent article in **Massive Magazine**. It was on a happy hardcore 2 compilation. Now I have the single!! Hoooorah!! This toon is good! There's a toon called **Get It Right** that I play made by these same people. That toon rocks...



\*All drawings done by Phil FreeArt

DEAN '96



and so does this one. The best way to describe this toon is a hardcore love song. The vocals of **Marlon** and **Becks** go good together. 100% uplifting. You can't help but smile when this toon is played. There's also a cheezy whistle part =).... 10 outta 9.5

"Go With the Flow/ Summerbreeze" by DJ Unknown/ No Label Mentioned  
Go With the Flow is the cut I play. I like it cuz it says... "Phil Free! Phil Free!!" (Really, it does!!) Stompy kick drums and catchy ravee riffs... UK style. Check the other cut too. A solid 12". 8.21 out of 9.008

"Music Hypnotyzing/ On & ON" by DJ Ham and DJ Brisk/ Next Generation Records  
A good debut 12" on a new happy hardcore label from two of the UK's finest producers. I play Music Hypnotyzing because its got catchy ravee riffs and some nice piano work, then again so does the other side. Stompy... just the way I like it. 8.0212 out of 9.998. One for the box...

"Eternity" by Jimmy J, Justin Time and Jenka/ Just Another Label Premium  
Here it is, JAL Premium #2. This new one does some major damage as the instrumentation and the vocals bring nothing but smiles to all who hear it. This is one of the best toons I've heard in a long time. The melodies grab your ears and cling to your head. The vocals supplied by Jennifer "Jenka" Bolton are the Bomb! The vocals are sung aposed to being sampled. Just like "Dynamite" by Becks & "Nu Luv" by Donna, "Eternity" is live vocal happiness. It's got words you can sing too! 11 outta 10. If you consider yourself a happyhardcore jock, you must have this one! Bangin'! I'll be wearing out the grooves on this puppy.

"Love of My Life"- Juicy Cuts Vol. 5/ a limited edition rekkid  
I thought this toon was bunk when I first played it. Then I played it again, this time in a mix. Now I can't get enough of this toon. Yes, the vocals in this one are pitched up, but the melody as well as the vocals push this toon along. I don't know where the lifted the vocals from, and I don't really care... this toon rocks. Nice one! 8.8989 out of 9.9006. It's a one sided single, that kinda sux.

"Wham Bam" by DJ Energy/ Thumbs Up Records  
One of the noticeable difference between 200bpm hardcore and the stuff that I'm reviewing right now is that the stuff I'm reviewing has melodies. This toon has one infectious melody. I love this toon. There's even some analog acidy bits. 12 out of 10. It's a freakin' good toon and I can't say enuff

good things about this toon. You'll hear this one when I play, that's for sure.

One more thing to add... **Moonshine Music**, makers of the Speed Limit 140+ series have a new one. Although "Speed Limit 140+" will no longer be used, there is a new CD out containing some killer UK hardcore anthems. The CD is called Happy 2B Hardcore. Lotsa nice toons. Now Is the Time (Hixxy Remix) by **Rab S** vs **Scott Brown**, Heart of Gold by **Force & Styles**, Surrender by Eruption, Wanting to Get High by Hixxy, Forever by Hixxy and Bananaman as well as my personal favorites, Here I Am by DJ Ham/DJ Demo/Justin Time and Highr Love (Slipmatt Remix) by JDS. The CD has 16 happy hardcore/ 4Beat anthems straight from the UK continuously mixed by Canada's own Chris "Anabolic Frolic" S. It's a good CD and highly recommended. Hell... it's a domestic!! And for all those who don't know, **Anabolic** also runs **Nokturnal Rekkids**. You want UK Happy hardcore... he'll hook you up! If you got the connections, type <http://web.idirect.com/~chris/happy.html>. If ya don't, drop a dime and call him at 416.465.7025 or write his bad-ass-self at **Nokturnal Records**, 181 Carlaw Ave. Suite 203, Toronto, Canada. (Hey Chris, why don't ya get an ad! =)

Well, tha's enough rekkid reviews. You can reach me at my dix information line at 1.773.509.4931 or write me at DJ Phil, 525 West Monroe, Ste 2400, Chicago IL 60661. My E-mail addy is [PHILFART@aol.com](mailto:PHILFART@aol.com) and I got a little website which needs some work- <http://members.aol.com/PHILFART/fart.html>. I know most of you out there aren't DJ's let alone fans of the happiness. But that's okay. I'm just here to represent a style rave music which will soon break out over here in the US and you too will be bouncing to that hardcore beat! Big thanks to all those involved- the **BEAN** cru, all at **Massive** and respect to all those out there representing the hardcore. Rave on!!!





# Ghetto Shkrimpkin'

Being the ghetto muthafuckas' that we are we have decided to shove our favorite pastime down our readers throats. We know that most of our readers have a few hobbies be it skating, hustling pool, or racing turtles in the 100 yard dash. But we at bEAN, also have our hobbies, and out of them all, the best one we like is ghetto shkrimpkin'. You might ask yourself "yo, muthafuckin' Reverend bEAN, just what the fuck is ghetto shkrimpkin'?", but have no fear my fellow rave disciples, as that is what I'm here to explain.

Basically, the ghetto shkrimpk was invented way back in the 50's by a guy named Leroy Curtis Jermaine Johnson III. He had a vision one night that all folks, no matter what color, gender or tax bracket should be able to enjoy God's food of royalty. So after much thought he came up with a plan and started to develop a unique pushcart that kept his freshly fried shkrimpks warm and crisp until they reached the hands of his customers. By day Leroy worked as a worker in the steel mills but by night he worked on the cart that would change his life and the lives of millions throughout the world. After three months of hard work and planning, Leroy rolled out his mobile cart into the loop of Chicago only to get a lackluster reception. After weeks of frustration Leroy was about to give up his dream when a little old lady got off the bus and walked right up to him and bought all the shrimps that he had. When ol' Leroy asked what the little lady what she was going to do with all those shkrimpks, she explained the all the folks in tha' hood loved his shit and the only thing that sucked about it was that he was so far away. At that moment right there Leroy had a revelation, he thought to himself "if whitey can't appreciate me here, i'll go back to my community and get rich off 'dem fools". And the rest is history. Leroy went back to tha' hood and opened up "LJ's Ghetto Shkrimpks, Gold Chains and Pagers." His store closed awhile back, but not before inspiring others to copy his idea and open their own stores. The original may be gone, but his legacy still lives on.....

The purpose of this article is to show you the very best of the few remaining ghetto shkrimpk stores and give you the lowdown on each one.



## Lawrences

**Location numba one:** Lawrence Fisheries, Cermak and Canal in Chicago

**Hours:** 24 hours a day, 7 days a week, perfect for a early morning snack after you leave a wack ass party (that is if the security didn't rob you of your money).

**Ghetto factor:** Relatively low, most ghetto thing about this place is the people that work there

**Girly factor:** None at all, unless you like large women with fake hair. Once in a while you might run into some fine ass hoochie that's patronizing the place, but then again that's only for people that like small women with fake hair.

**Those muthafuckin' shkrimpks:** The shrimp at Lawrence's are average size, the taste is also quite average. You also get hot sauce and saltines with every order. About the only thing that is cool about this place is that it is open 24 hours, that and the fact that it's a block away from the Thousand words "offices".....



### Top Ten Ways Of Knowing When You're in the Ghetto

- 10) Ribs and Chicken are considered a food group
- 9) The liquor stores only carry malt liquor and pork skins
- 8) People stand on street corners and yell Bible verses at traffic for hours on end.
- 7) People stand on street corners for hours like they're waiting for someone
- 6) Train tracks run down the middle of the street.
- 5) Abandoned cars are everywhere ie. side of road, sidewalk, etc.
- 4) All the churches are boarded up, but still used every Sunday
- 3) There are 24 hour currency exchanges on every block, with neon lights that you can see a mile away
- 2) The 24 hour laundry mat has bar over the windows
- 1) There are stores called "Jays Ribs, Lotto, Cigarettes, Pagers, and Candy."



# Goose Island



**Location numba two:**  
On Division near the  
Chicago river.

**Hours:** Not to exact on  
these but it's sumthin'  
like 10am to 4 or 5 in the  
mornin', closed  
Sundays.

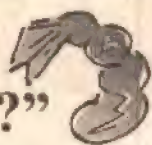
**Ghetto factor:** Very,  
Very, Very ghetto.

Smack dab in the middle of the greens, they ain't playin'. Dirty,  
nappy headed children sightings are a possibility here. Definitely  
not for the PLUR candy ravers.

**Girlie factor:** None at all, ain't no poontang working here or even  
ever sighted here. Now if you like guys, there are a couple white-  
bread Steven Segal wanna-bees here.....

**The muthafuckin's shkrimpks':** The shkrimpks here are large  
and in charge, phat-ass pounders for 8 bucks. They give you hot  
sauce here too, but spend the extra dollar and get the homemade  
skrimp sauce. They also have video games so you can play while  
your waiting for your delicacies of the deep. Too bad the games  
have as much grease on them as the skrimps do. The only  
drawback is that no Sunday mornin' feasting here.

\*\*\*Sorry no location photo avail-  
able here, we were afraid to take  
out our camera\*\*\*



## "Shkrimpk?"

**Shkrimpk:** (shh-ker-rim'-k) n. (Say all in one  
breath, and add an "s" to the end if you're talking about  
one or more. The "p" is almost silent.) A shkrimpk is a  
cute little sea creature that tastes mmm-mmm good.

### Top Ten Ways of Knowing That You ARE Ghetto

- 10) Chitterlings and Collared Greens are household favorites.
- 9) You drink the little barrels of 'juice' and actually like them.
- 8) A sandwich can consist of bread and syrup, bread and  
mayonnaise....
- 7) You can eat cereal without a spoon.
- 6) The roller rink is a cool place to hang out.
- 5) You've got several items of Fila/Nike/Adidas jewelry that  
were bought at the Swap N' Shop.
- 4) Some of your clothes were made to be worn inside out.
- 3) You work second shift.
- 2) You stand on street corners during late hours of the night for  
no reason.
- 1) "Bud" is part of your everyday vocabulary.

## Chicago Sun-Times

WED

Planned  
communities

Copperfield's  
magic

New  
medical  
ethics  
debate

Nuke plant too expensive to fix

# ComEd closing Zion

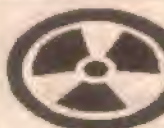
Gingrich turns to Dole for cash

Illinois House

Wow, what a headline, eh? Zion finds itself getting some  
strange publicity at times. The projects, Local H, now the  
ever controversial nuclear power plant. Apparently, if you  
haven't seen or read the news, our plant costs too much to  
fix. I guess it costed like \$586 million to build back in the  
early 70's, and now it'll cost about \$400 million to fix some  
tubes inside the steam generator. Basically, it's broke. And  
they don't wanna fix it. And I guess with it being nuclear and  
all, it would be appropriate to have the plant decommissioned,  
but that will cost \$600 million- defeating the

Zion plant to close by 2005

whole purpose of cost. So they don't plan to  
decommission the plant, they're just gonna let it  
sit. And for nature to return the beach that it rests upon to a  
normal, non-radioactive beach, it'll take like 60 years...20-25  
just for the plant to "cool off," so they can even work with it.  
That makes me feel proud to be a Zion resident. It really  
makes me wonder why there's a Cancer Center of America  
Hospital located right in downtown Zion, and why I was a  
patient there as well. Hmmm...coincidence? Who knows?  
All I do know is that now, since they're shutting it down,  
we're losing a good source of income for Zion, we need their  
taxbase or some shit. Oh well. We all have cancer, or we  
live in the ghetto(or both)...Zion, ya gotta love it. Ya know,  
we do have a lot of looney tunes too...geez radiation is such a  
wonderful thing. It breeds some of Zion's, as well as the  
nation's finest.



## DANGER

RADIATION  
AREA  
DO NOT  
ENTER



**Scenes From  
The Morning After  
A Night In Babs' Room**

*Story by Donald Mc "Donal" Falk  
Art by Ed Roth*

*Characters © Warner Bros. Used Without Permission.*

An unusual emotion stirred FFI from her slumber. It was as if something was inside her, between her legs!

To her surprise, she finds a carrot in her vagina. She gently plays with the carrot, arousing pleasant feelings, though she is still half asleep.

To her surprise, she finds a carrot in her vagina. She gently plays with the carrot, arousing pleasant feelings though she is still half asleep.

The comes  
ONCE  
TWICE  
THREE TIMES (a lady...  
before

She starts to relax. Fifi breathes a deep sigh, as she lets the carrot stay within her. She feels good.

"I'll give you the  
amount of paper."

Mmmmmmm! THAT  
was SOME SHOW!

Ready to go again, Blue Ear?

YOU BET!

Mon Dieu! Je am een  
stale a burrow! Zey saw me  
playing wit me carrot!

Oooooooooo!

Ohh-ho, YEAH!!

As FBI director stated at the hearing regarding the FBI's investigation of the 1992 Los Angeles riots, "The FBI's role is to investigate, not to prosecute."

00000000000000000000000000000000 LA LA!!!

LE READY OR NOT  
HERE COMES FIFTH!

Isabelle M. Babin

Brought fully awake by the snoring organ, Fl watches the Bunnies' activity on the other side of the couch.

Eat seems a shame to be  
deconstructing them, but!

ON YEAR?

Figure 1

Soon they all came together at the meeting and  
and raced over ACME ACRES. (11) (12)



## House Jazzy & Soulful

**Johnny Fiasco**—"Moody Grooves Vol. 1" (CAJ 251)-*Cajual Records*

Side A: "Futile", "Symphonic Caps"

Side B: "First Light", "Kalimba"

Buy this muthafucka!!!! Four tracks of mellow and mid-tempo jazzy house grooves. **Johnny Fiasco** is the muthafuckin' man!!!! Always one to please, this release is no exception. It will be a classic like all his other releases. So quit wacking off for two minutes so you can buy this one. 9 (Martin)

**Terrence Parker** (INT-508-A/B)-*Intangible Records*

"The Emancipation of My Soul"

Somewhat dated release is still good to go. Both tracks are phat as fuck. The first track, as some might recall was the last song on **Mr. Mullan's** "Building Blocks" mix release. Hand claps are abundant, and smiles will be too if you drop this in your set. If you can't find any *Intangible* releases in your local record store (i.e. ANY record store in Chicago) contact Nice Musique, and Nick will hook you up in no time. 8 (Martin)

**Global Guidance II**—"Rasoul, Taster's Choice, I-levels, Instep"

-*Guidance Recordings*

*Guidance* is fast becoming a force to be reckoned with. Release after release of solid house music is what keeps 'em coming back for more. I'm done stroking the label, now I'll stroke the artists. What we're looking at is *Guidance's* usual mix of calm and not so calm. Some tracks make you wanna jack, some make you wanna lay back. It's all good. There's also a track that's a mix of ambient, trip-hop, and jungle that's worth a listen. (CC)

**Gaylene Brown**—"Always There for Me"-*Vice Versa*

**Ms. Brown** never fails to impress this reviewer. The soft diva voice and smooth beats comfort you and remind you there's always going to be something or someone to rely on. So what, I'm sappy like that. Everything aside, this record portrays a sense of mystery and relays the old feel of underground. It almost makes me feel sorry for everyone in LA sportin' their "Fuck Deep House" t-shirts. (CC)

**Moody Man**—"Music is..."

-*Music is...Records LTD*

The angry black man is back with some good music that is...way too slow! Speed it up, Jack! It's still good music, though. The highlight track is "I'd like to Know," which starts out with a bongo build-up and transforms into a flowing rhythm dropping a female sample (I like to know) that adds a touch of mystery to the mix. I'd like to know if **Moody Man** made the songs so slow because he knows skinny little white kids like me are buying it. (CC)

# Rekkids

**Sherman Rodgers**—"Sounds of the Big Stink"-*Mind Food Records*

Side one holds a lengthy cut called "Survive." Laden with tracky piano riffs and samples from what is probably some old soul classic, this selection drives harder and harder ("I don't know if I can make it...") until the climax of the song that is sure to drive any survivors into a dancing frenzy. Side two is two shorter tracks, the first which isn't worth a mention, but the second will spark nostalgia of the old house cuts out of Chicago when everything sounded tricky and full of horns and clarinetes. (CC)

**Johnny Fiasco**—"Higher"-*Large Records*

One of Chicago's heroes comes through for us once again with a new release on *Large Records*. Three songs that burst with flowing rhythm and vocal samples. It's hard to describe this record without using silly clichés like "for your dancing pleasure" and "makes you shake your booty" but I'll try. The title cut, "Higher" takes you to a higher level of listening and the way a track can alter a mood. Bringing you up and down, balancing you somewhere in between, then throwing you higher than you've ever been is what this song will do to you. The first song on the second side is a remix of the first side; shorter and a slightly harder. The second song is titled, "Soulvation." The rhythmic start leaps into a jumpy blend of horns and pianos that are sure to be the highlight of any European fashion show. (CC)

**Don Carlos** featuring **ANDY Funk**—"Black Market EP"

This record is fucking the bomb, period. Very jazzy! House takes up side A and starts out real basic with just a handclap and eventually is picked up by a sax. The track doesn't actually take off for a while, but when it does... watch out! The blowman gets real funky all the way through. My personal favorite on the second side is the tribal track. Starts off serious with a nice tribal rhythm and gets real dreamy with some synthesized sounds. Halfway through the main beat drops to an organ and the saxophone is introduced to the track, very gentle at first. A bit later the sax is screaming and the drums are at it again. The combination of jazz and tribal drums is beautiful no matter whose side of the story you hear it from! (JA)

**House Foundation** featuring **Butch Quick**—"Feel it in My Soul"-*King Street Records*

Vocals overload, man! Not that it's necessarily a bad thing in this case. **Butch Quick's** got some fuckin' pipes! Horns, organs, drums—this cut's got them all. The main mix is sure to get people's arms in the air and vocal chords singin' along with good ol' **Butch**. If you're ready to feel something in your soul, slam a can of *SURGE* and play this one at 10! (CC)

**Deep Sensation**—"Get Together Talkin'"-*Cajual Records*

*Cajual's* releases lately have been not so desirable. Great ammo for the hard ass shit talkers, right? **Deep Sensation** fires back with two songs, one remix of each, that show house music has kept its foot in the dance music door. One uptempo track about the usual... love, and one that is more relaxed. Both contain the basic elements that make house music-house music; beat and feeling. It's the personal side of this record that touches you and reminds you that house isn't leaving anytime soon. (CC)

## HOUSE Tracky & Bumpin'

**Wilhelm K**—"The Get EP" (SRT-121)-

*Soiree Records International*

A fine record to add to any house record crate. Tracky house goodies with one track reminiscent of the classic "Perculator". Might be kinda hard to track down but the effort and \$6 it's well worth it. (Martin)

**DJ Sneak**—"Blue Funk Files"-*Relief Records*

**Sneak** bestows us on a selection of styles that he's come to be known for. Techno, booty, and straight up house lie within the 3-D cover depicting his underground seedy downtown detective office. This Chicago producer is getting bigger as we speak, coming of a European tour and getting tons of airplay on the local stations. Plus, we now have a cinematic gem named after one of his most commercialized releases. Too bad for that club in Amsterdam that fucked him over so good, they'll never get to share the wealth. Tracks such as "Computer Games," "For the Love of House," and "Sneak Attack," show us what it's like to have a decade of producing experience under your belt. Hopefully this will stay underground locally, but it's almost a shame to limit this to such a small group. (CC)



### Thomas Bangalter-"Spinal Scratch"- Roule

Remember the Sneak and Armand Van Helden record that came out on Relief last summer? This record is quite similar with one exception- it's way better. Funky guitar and piano combined with hard driving rhythm all meshed with the interesting element of the artist scratching thrown in. Thomas Bangalter is one Daft Punk, if you know what that's supposed to mean. (CC)

## HOUSE Progressive

### Gerdeau & Mood II Swing-"Let the Sun Shine"-Ministry of Sound

This record revives an old disco classic that you may have recently been hearing in the Denny's anniversary commercials. A hard driving cut that can't get no more soulful. And a radio edit that I'd rather not say anything about, let B-96 play with that one. The flipside is an etching of the Ministry of Sound logo that won't play anything if you're dumb enough to try. Great record except every time I hear it, I Wanda go out for a Grand Slam. (CC)

### Braxton Holmes Presents John Redman-"People Everyday(We Just Wanna Free)"-Ministry of Sound

People Everyday was such a big club hit in Europe, I guess they couldn't get enough of it...so the Uno Clio and Vice Versa teams expanded it's horizons with this 12" set filled with surprises. Two laid back tracks and two up-tempo cuts that gets my neighbors pounding on the walls... for more! Droppin' acid and tribal (as if it couldn't get anymore) for your pleasure. A must have. No shit, Sherlock (Holmes). (CC)

### Norty Cotto-"Henry Street Music"

A new one from the hot, hot Henry Street crew. A perfect bomb to drop on any unsuspecting party! "Everybody Come On" is the second track on the first side and is my personal favorite. A real disco treat that features a guitar plucking out a funky rhythm and a basic piano beat thrown in towards the beginning and end. The vocals are perfect as they get you into the beat and come back in full effect after the break. It's alright on the B side, starts off with that irresistible tribal beat, gives you a taste of some vocals, and then BAM! Da Da Disco! This track has a real phat guitar rhythm also that gets some help from a trumpet and even a quick outburst from a violin now and then. There is even a real nice drum solo stashed away. "That Club" has a great beat, I just can't stand the lyrics. (JA)

### BT featuring Tori Amos "Blue Skies" -Perfecto

Right when I was starting to get REALLY sick of hearing Tori Amos' house mix of

"Professional Widow" at every party, out comes a new record featuring her vocals that just KICKS ASS!!! 3 Remixes. A house mix by Deep Dish, an acid mix by Paul Van Dyk, and a straight up killer 10 minute mix by Rabbit in the Moon. These tracks are just plain beautiful; the best Tori remixes I've heard yet. You may not hear this one as much as other Tori releases at parties, but that will only be because this record is very original, and some DJ's may have a harder time working it into their set. But if you're a fearless DJ, and can appreciate good music, pick this record up. I'm sure your dancers will be glad you did. (Druid)

## HOUSE Techno/Trance

### Bakchich-ep#2

#### -Basenotic Records

Of course I come unprepared and without ep#1, but if history is any guide then it will be a mix of uptempo, saddle-laden and stomp-like house with that Basic Channel repetition on most of the tracks. Clues like all the witing around the wabel 'll have you believing -it'sFwench, doo! But I think Bakchich is German for some type of collective (I failed German). Motorbass, Cheesy D, Bradock, and DJ Brame are all featured selections. Oh by the way...it came with a sticker saying that label information was wrong, so everything you just read might not even be true. Sorry. (CC)

### Blue Amazon-"No Other Love"-Smile

Smile comes out with a lot of good 10" records, but this one really stands out as superb! Both sides include a mix of the track "No Other Love". The original mix on side 1 has a really pretty intro, a cool groove, and a very long break in the middle filled with uplifting female vocals. Side 2 is a harder remix, with deeper bass, and more acid sounds. Side 2 has a shorter break in the middle, but keeps a lot of the female vocals. Both sides really rock in my opinion. Check it out (Druid)

### Malawi Rocks featuring Simon-"Music is My Flower"-Shindig

Three songs that mix the beauty of house music with the edge delivered by a techno feel. Vocal samples and horn riffs ride throughout, backed up by drum rolls and striking piano rhythms. But the real attraction lies on side two. A calm build leads into a short speech about creation. Then we are taken on a journey that slowly builds, like the sermon we are given at the beginning of the track. One by one, instruments find their way into the mix and intertwine with each other to form a tight harmony, like all the creatures of the Earth living together. The climax of the song is a long drumroll that builds intensity comparable to that of a good trance cut. The track blooms into a full on ride through what has evolved as an excellent blend of organs and trumpets and piano and beat. I think at one point, this was in Psycho Bitch's top ten, and with good reason. (CC) DEAN-42

### Kaylyn-"The Vampire State Building"- Global Ambition

The coolest thing about all of Kaylyn's releases are her vocals. And this record does not disappoint. Adding a gothic touch to the techno scene, these 2 remixes deliver. With Kaylyn's deep emotional female vocals repeating "Vampires..... Everywhere...", over a hard acid trance baseline, you kinda get the creeps in a really cool sorta way. Both remixes are equally good. This record is really original, and a must for those who like music with emotion. (Druid)

## HOUSE Acid/Stomp Techno

### CJ Bolland-"The Analogue Theatre"- Internal

This 3 record set is the "get off your ass mother fucker and dance" bomb!!! The records include some awesome breakbeat tracks, including a repressing of his popular "Sugar is Sweeter". Other tracks include some kick ass hard gritty acid that deserves to be heard! This is some serious stompin' music. This set is really well done, and includes a lot of crazy but cool intros. Looking to add some energy to your set? Then pick this up. You'll see what I mean. (Druid)

### Daft Punk-"Homework"-Virgin

If you're a DJ, buy this beautiful 2 record set. Even if you don't like great acid house music, get it anyway. This double pack looks so cool, and all the tracks are already classics. The records consist of some awesome new tracks, and also include reprints of their older famous tracks, such as "Rollin & Scratching" and "Da Funk"; so here's a second chance to get them if you never did. This record is just da bomb! I honestly don't have the space to tell you how good it is. Every track is the shit! Go listen to it in your local record shop and see for yourself. Even if you don't spin, go out and get the CD. It's one every DJ should have in their collection. (Druid)

### Set Up System-"Fairy Dust - The 1997 Remixes"-Nitric

Most of the releases on Nitric are really good, and this is one of them. 3 trancey remixes of the same dope hard acid track "Set it Up". All the tracks pound with bass, and there are lots of interesting original acid lines in each track. The "97 remix" is my favorite and has a big buildup that sounds to me like a demented acid version of a car trying to start. All the remixes are solid, but if you play them too long, they tend to get a little annoying with all the dramatic sounds that repeat, but it's still good if you mix it right. Check it out. (Druid)

### Dan Efix vs. J.Scott G.J TIME 063-6)- Time Unlimited

I have to say Buy this Muthfucka too!! But don't get it just because Dan's our boy, but because this muthfucka slams!! Hard acid trancer with phat-ass build ups that tear down into even phatter breaks. Trance like you never heard it before. 8 (Martin)



**Check it! Sleepy C's got 5 new releases on his labels:**

**1) Brian Never (Barrada)-**

"Dark Rooms"-*Psychoactive* (techno-electro) Brian is Barrada on *Definitive* and delivers a slammin' electro/techno 5 tracker! Brian is the front of the new starts of techno!

**2) Boomer Reynolds**

(Omegaman)-"Ink Blots"-*AVA* (techno-ec/house) Omegaman from *Definitive*, a house giant, drops some techno on *AVA* -002!!

**3) Stephen Cinch (sleepyc)-**"Listen to me!"-*AVA* (techno) Steve is back with a floor stompin techno ep. 4 tracks of the real shit!

**4) the FAT BOYS CLUB (Omegaman/Sleepyc)-**"Takin over"-*Psychotrax* (House) 4 tracks that are sure to house ya! This is one not to miss!!

**5) Osheen-**"Next level ep."-*Psychotrax* (NY house) Osheen (*Strictly Rhythm/Blinded*) drops some shit that will make ya move! This is a serious house bomb!!

Also I just completed a 4 track ep. for *Private UK*. It's titled - "Stephen Cinch - Mysteries Abound!" It's a pure techno workout! Make sure to check it out!!

One more thing, I have started "*The Beat Corp.*" It's a distribution network. But instead of me distributing the records, I use existing distributors. But I have worked up a really good relationship with all of them over the last 5 years, and some distributors won't take new labels unless solicited by someone they know (me!) So I am taking selected labels and putting them under "the Beat Corp" umbrella. By doing this I will get them more records sold to the states and Europe, get them paid alot easier and faster, and also handle promotion and marketing. Labels that are interested can email me at [sleepyc@en.com](mailto:sleepyc@en.com) or call/fax at 216.605.0454. -Stephen Cinch (Sleepy C)



HANGIN' LOOSE!

"Rush The Soundsystem"(Electro Drum Journey)

Side B: "Funky Future"(Vocal), "Funky Future"(Instrumental)

This one's kinda old, but it sounds like West Coast breaks, pretty creative sounding though, but nothing too crazy. Not bad. 6/10 (Martin)

**Michael Dearborn- "Possessed" - Majesty Recordings**

Wow, how could any hard acid DJ from the Midwest not pick this one up? Mike Dearborn's new label, with some Phat ass tracks. The stand out track to watch for here is "Possessed". It slams! Play this 6 minute track all the way through! It builds from a steady rhythm to an all out acid assault on your ears! Mike means business with this one, don't leave home (or the record store) without it! (Druid)

**Adam X - Criminal Mischief - Sonic Groove**

This is one of those records that I sort of purchased on a whim, simply because I was feeling uncreative and needed new material to mix. At first I did not like this album very much, but after giving it a few more listens it has really grown on me. It what I like to call "Cerebral" techno. That's my own term i've invented and it basically refers to songs that don't knock you on your ass when you hear them, but if you pay close attention to all the separate parts it is really impressive. These songs feature a lot of melody created by classic analog synths and pounding drum rhythms. A word of warning: These songs are not highly mixable (but perhaps that's just cuz i suck at spinning, who knows?)

Anywayz, these tracks are definitely worth your 7 bones. 8.5/10 (Marc)

**Woody McBride- Comedy/Tragedy - Communique 30**

4 scorchin new tracks from the midwest master of the acid groove. 3 very similar sounding mixes of "1976" clock in at around 135 bpm, 2 of them featuring the infamous "aw yeah!" sample. A very distorted 303 loop is this track's hallmark. check this song out if you are interested in hearing other sounds the 303 can produce besides run of the mill tweaky acid. And the drums on 1976 are just freaky!! Woody also offers up "Psoff", an uptempo detroit influenced track that sounds good dropped in just about anywhere in a set. 8/10 (Marc)

**Asem & Aki - The Surreal ep - Bush 084**

Bush has been known as one of the best British labels serving up a diverse range of techno, and this ep is no different. 4 tracks, all fairly minimal, with a detroit/acid feel to them. All songs are very good and very mixable. 7/10 (Marc)

**Ian Pooley - Definitive Recordings**

- Untitled white label release

Ian again demonstrates why he is one of the best producer's of progressive house out there. His fusion of acid, house, and disco into a cohesive whole is always impressive, and Ian does not disappoint. "Roller Skate disco" and "Never give up" have more disco flavor, while the flip side with "Sure!" and "Brickenkopf at 7am" are more pumping, bassy house music. 8/10 (Marc)

**Angel Alanis (DJ Raven)-"Advanced Therapy EP" (SRT-121)- Contact**

Side A: "Techno is?" "Subsonic Destroyer"

Side B: "Back Spasm" "Sponge"

Mushgroove's own TV superstar comes correct on first release. Very fresh techno sounds with plenty of variety...some tracks seem Neil Landstrumm influenced. Overall, exactly what to expect from *Contact*. 8.5/10 (Martin)

**Thomas Schumacher - Shelford Road - Bush 076**

This is a solid record. All of these songs have a sample that utters "psychedelic experimentations". "Relaxed," as its name implies, is less intense then the other two, but nonetheless a very powerful hard house track that could get any dance floor movin. The two other mixes are minimal techno with "nice" drum machine workouts. "Agressive" is more stripped down, while the flip side, "Remodeled", starts out minimally but builds up into trance by the end. This mix is my favorite as it also features house sounds, techno, and trance altogether. 7/10

**Dashe-Live Better Electrically-"Rush the Soundsystem"(ST- 003)-Shewey Trax**

Side A: "Invasion" From P-Oxnard"

BEAN-43



### Wink - Are You There - Ovum

This is the first release from Wink on his label Ovum Recordings. This record is definitely a must have. The original mix is the easiest to mix if you ask me. The new mix really impressed me because after a build it bursts into jungle snares while still maintaining a four on the floor beat, reflecting Wink's current interest in dj'ing jungle. The new mix is probably the one that will jump out at you first, especially if you enjoy breakbeat acid. However, to me this mix bears a striking resemblance as far as song structure goes to "Higher State of Consciousness", so i have to deduct one brownie point for originality. :P 9/10 (Marc)

### The Founders "John Selway & Oliver Chesler"-State of Mind Records

This solid spacy acid thumper is pretty good. The 2 tracks on the label side contain a strong steady bass beat, with interesting sounds mixed in. The other side's track isn't as good as the other two, but it's OK. This record may not win the "Best acid music record of the year award", but it's really good filler and should fit into most acid DJ's collections well. Plus it's a domestic! (Druid)

### Nimoy / I-F "Space Toiler" (DB57)-Disko B

Side A: "Brainsnack", "Plasma", "Womb Funk" Side B: "Remix", "i-F: Kid Appeal" Minimal techno crap. Unimaginative, very repetitive, stale ass shit. Flush it. 3/10 (Martin)

### Khan & Walker-

#### "Schleichpfad"(DB37)-DiskoB (Double Pack)

(1)Side A: "Schleichpfad 1"

Side B: "Schleichpfad 2"

(2)Side A: "Schleichpfad 3"

Side B: "Schleichpfad 4"

The first record sucks, both songs sound the same, and unfortunately, they both suck. The second record, the first song sounds like Dan Eflex's mom weezin' to catch her breath after a night of sex with Solo...pretty spooky. Second side sounds the same minus the weezin'. 5/10 (Martin)

### Collective Consciousness(S7R-001)-

#### Silver Seven Records

Side A: "Nexus"

Side B: "Mirage"

Spacey ambient with a breakbeat, that actually sounds pretty cool. Decent build-ups, very tingly...reminds me of a nightmare I had about drowning...but it's a good feeling. 8/10 (Martin)

### Prozac-"Zombie Style"(DB56)-Disko B

Side A: "Sweet Shark", "The Super High Tax Track"

Side B: "Absolutely 100% Zombie Style", "Leverkusen Cream"

Good hard techno, raw, gritty type shit bangin' and noisy yet not annoying. 8.5/10 (Martin)

## Hardcore

### Outlaw-"The Wild EP-Manu Le Malin"-Industrial Strength

Industrial Strength does it again! This record is the shit! X-treeeeem terror!!! The mix on the label side is one of the coolest and original Hardcore remixes ever made. Some people have criticized the track saying that the break is too long in it, and that the slow breakbeats in parts of it make the record too hard to mix, that it's not hardcore enough...FUCK THAT!!! This track is original with dope ass buildups and changing music, with fucking "EXTREME TERROR" remixed vocals. But it doesn't stop there...you want hardcore, try the track "Afrik" and it's no bass ambient remix on the other side. "Afrik" is just crazy awesome hardcore, with crazy singing and vocals that sounds Indian to me. Hardcore innovation. Get it. (Druid)

## Jungle

### "Set It/Bingy Man"-Congo Natty

A long awaited release on Congo Natty comes correct. This label has successfully integrated the current drum and bass sound with an original jump-up/ragga feel. The A side is the Lion of Judah remix of the classic "Set It." Dark sounds intro with "Beware...deep in the jungle" samples accompanied by native-type drumming turns to a stepper then the bass drops and the set it vocal comes in. With a necessary Congo Natty breakdown in the middle to pay the "rastafari/jah" homage, it comes back full force for a final time. The flip, Bingy Man, is just as good with more of the Congo Natty-esque samples, a quick step and a warpy bassline. 9.5/10 (JC)

### Bass Architects-(whitelabel)

I don't know titles on either of these tracks but both are well produced. On the one side a muddy, jump-up bass-wash intro with samples of "Hey, what's that?...B-52 strike," leading into an in-and-out layering of moderately-quick stepping drums with some backwards amen stabs. Continues this pattern throughout with a few breaks for more vocal samples. The other side has quite a different feel. The steps on this are a little more hollowed out, and leans toward the experimental side with higher range synths and quicker BPMs. 8.5/10 (JC)

### DJ Sappo-"Lawnmower Man"-24 Karat Records

Jungle from the U.K. What can I say? This was the best record us BEANERS got in the mail. That's not really saying much cause most of 'em totally blew chunks, but anyhow... It's pretty nice...smooth, kinda dark, nothing too complex. 6/10 (Martin)

BEAN-44-

### Kurt Eckes'

labels...Ghetto Safari, Six Sixty

Six, and the ever popular Drop Bass all have some new releases.

First on the new jungle label, Ghetto Safari, deejays 3D and Sauggles from Chicago put down some very dark and steppy goods, a few samples here and there, but nothing too crazy. All and all, a perfect way to kick off the label.(8/10)

On Six Sixty Six, #005 is done by Ingler, entitled "Untinne Medical"(7/10) and #006 is done by D.D.T entitled "Drill a hole Piledriver."(7/10) Both are Milwaukee hardcore, both are fucking raw and they both fucking slam, plain and simple...expect nothing less.

And on Drop Bass, DJ Slip does DB051 entitled, "No Satellites

Please." Very underground sounding techno, very Drop Bass.(7/10) Laura Grabb did DB052, entitled, "Disk Rubble," and this one was my favorite. Hardcore

that rocks some serious shit, but not too insane or satanic. I really dig this shit myself. (9/10)





# mixtapes

## Paul Johnson- "I Need Another Plan"

This tape is definitely a goody. Paul shows us what house music is all about. Plenty of nice vocally stuff, with a theme throughout the tape about relationships...he takes you through some pretty emotional stuff, and it's all good. Overall, a really nicely put together tape. There are a few technical sounding problems on the beginning of side one, but that could have been the duplicator or something...who knows? It's still worth your money though, no questions asked...this tape is the bomb. (Available through Sole Unlimited Productions.) 9/10 (Brenda)

## Mark Almaria- "Let Yourself Go"

One of the city's biggest little crowd mover drops another bomb ass tape on all y'all. Mark has the tunes to shake that ass...disco house, it's all so nice. The quality of the tape is good, and the mixing superb...Mark's the shit. If you haven't heard him yet, and you dig upbeat, disco house...check him out, and certainly get this tape. (Available through most record stores or from the man himself.) 8/10 (Brenda)

## Wilhelm K- "Live at Get Freaky"

Wilhelm K...you may have heard about him...he threw the "Get" parties in Indiana. Anyhow, part of his set was taped at "Get Freaky." The beginning has most of the recognizable goods that everyone knows and loves, then he gets into some tunes I never heard before, but nonetheless, good shit. Good mixing, and good quality. Overall, a good tape. Indy's not too far, so why don't we "get" him up here more? For a tape and/or booking call (317)474-0818. 8/10 (Brenda)

## DJN8- "Keep Pushin' Chicago"

Another nice house tape here. Lots of butt shakin' tunes, some a little more on the commercial tip, but some are ghetto too, so you take the good with the bad. "Funk Phenomena," "Southside Chicago"...you know the routine. (630)469-2016 7/10 (Brenda)

## G-Spot- "X Up X Down"

Starts out with this Bjork track, that's a little commercial, but still pretty cool. Overall, the tape is progressive house from a Chicago native living in Hawaii. Check him out when he's in town. (847)3288658 7/10 (Brenda)

## Terry Mullan- "Straight Jackin"

This aint no Fusion tape, but it'll do I guess until the long awaited #3 is released...if ever. If you're a Mullan-head, check it out, it's not bad, but he's done way better. 7/10 (Brenda)

## Mike Dearborn- "DJ Promo #3"

Everyone loves Mikes Promo tapes, they've kinda taken over where the Fusion tapes of Mr. Mullan have left off, with a harder edge of course. The quality and skills are all in there, as well as some of Mikes own tracks. Promo #4 is on sale now as well, and I'm sure it's just as good as the others. (312)409-0781 8.5/10 (Brenda)

## Kikoman- "2Da Extreme"

Poundy, Detroit Techno...fast and somewhat noisy at times, but a good noisy. Good, slammin' shit. 8/10 (Brenda)

## Shilo Maggi/Gerlando Piro- (Journees)

Martin really loves this tape, I agree that it's pretty cool. These fellas are from the West Coast, and the tape is all progressive acid...it's all good. Sounds kinda Mike Dearbornish, so if you like his stuff, check into this one too. Call (408)725-1291 for a copy. 8/10 (Brenda)

## Druid- "The Acid Wars Continue"

You can read about this character on page 22...he's from Chicago, and the tape is somewhat acid/trance/vocally/progressive house. Pretty good variety, and it'll get you movin'. He's out and about quite often, so check him out if you haven't. 7/10 (Brenda)

## Solo- "Eon4"

What can I say? We can't diss our own...Solo's the bomb! Actually this tape isn't his best work, but it'll give you an idea of his capabilities for the most part. Hard-trancey/techno stuff with his very own beginning that's kinda creepy (from the Alien Autopsy)...he's a good deejay so people should book him:) 7/10 (Brenda)

## Dzak- "The Milwaukee Stance"

### (Toolbox Tunes)

This Milwaukee dude has proven his skills from his last tape...much, much better! He's got true variety, tight mixing, and a well produced tape all in all. Chilled out house to vocally shit, to techno then back to house...it works well. A little somethin' for everyone. (414)342-2615 7.5/10 (Brenda)

## Liquid- "Exit the Dragon"

The Journees guy from the East Coast is quite the deejay when he's not pimpin' his gear. Robert Miles, Rabbit in the moon...get the picture? (800)872-6312 8/10 (Brenda)

Fuckin' Doormouse

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**Doormouse- "Fucking' Doormouse"**

"90 minutes of original noise/core hesh techno." Motley Gabber!!! That says it all and then some. There's a really good hardcore/house track on there too. The shit's crazy, funky, fresh, dope...the bomb. Owwww!!! (718)376-0725 8/10 (Brenda)

## Cisko- "Diving Deeper"

Hard trance with some vocals, pretty much commercial sounding. I don't hate it, but it's not spectacular. Good mixing, but hey, not everyone has Dan Efix's record crate, so it's like reviewing a kiwi with an apple...the kiwi's got more flava. Different, not terrible. (612)786-9811 6.5/10 (Brenda)

## Ikai'ka- "Acid Funk"

This was really refreshing, although kinda old now, this one rocks the funky breaks. Chemical Brothers, all kinds of goods form ol' dude from Hawaii...check him out.

## Ikai'ka- "Acidified Funky Breaks"

The name of this tape says it all. Watch out for this Hawaiian native residing here in the windy city. The tape starts off with some tripped out Hawaiian song, and then the beats fly on in. This tape shows his great mixing and scratchin abilities, and you should definitely get this if you like breaks of the acid persuasion. A great tape, and a dj who should be more well known!

Contact: (847)566-9129 or e-mail: [ikaika@hotmail.com](mailto:ikaika@hotmail.com)

## DJ Funk- "Freaky Style"

What can you say about the Funk? He's the man, I mean everyone likes this shit. "Ho's in this House," "Shake It," "Every Day," "Erk'n' jerk," "Let me bang..." Short but sweet...all ghetto, all slammin'. 9/10 (Brenda)

## NWA- "Greatest Hits"

Ahh finally, a compilation with all them gangsta hits. You get 'em all... "Straight Outta Compton," "Fuck tha Police," "Just Don't Bite It," "100 Miles and Runnin'," dope, dope, dope...it's ghetto so we love it. 8.5/10 (Brenda)



# Discs

## Quagmire- Hardtrance Sound Collective (MassiveMusic)

Massive respect to the *Massive Crew* for the nice compilation on the hard-trance tip. Artists like **Mark Verbos** and **Drew Young** can be found on here as well as other like **Slide**, **Cybie**, and **Yarrow**. Contact *Massive* for a copy...they are limited to 5G's, so snag one while you still can. (414)444-5774 (B)

## "Strangely Arranged Volume 1" (Communique Records)

If you can still get your grubby paws on this one, I highly suggest you do so. Too many Midwest artists to name on the two disc set...**Woody McBride** of course, **Mystic Bill**, **Chris Sattinger**, **Sleepy C**, **Derrick Carter**, as well as others like **Dan Bell**, **Roland Casper**, **Damon Wild**...the list goes on. Basically a collaboration of works done on **Woody McBride's** multiple labels... Volume 2 is supposed to be out as well... somebody send us a copy (B)

## DJ Mark Farina- "Mushroom Jazz" (OM Records)

This is a two CD set, one audio CD, and the other a full interactive CD ROM.

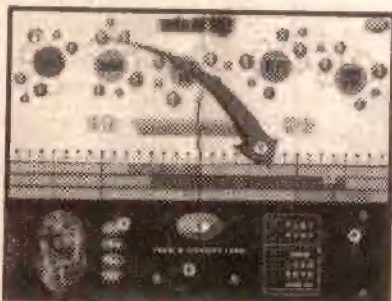
The audio CD is phatter than yo mamas poonany. It's Acid Jazz at it's best. The tracks are great and the mixing is perfect. Listening to this CD just makes you wanna spark up a fat ass joint and get as high as a mutha, and just sit back and chill. It's a great thing for the shitty ride home from a party, or just to relax and chill out.

The CD ROM is also a really great CD, you get interviews, visuals, DJ Profiles, and a mixing work station. The mixing workstation is the best feature on this CD...you can edit four different tracks, with tons of cool drum licks, horns, scratches, etc.

Totally worth 15 bucks, you can't go wrong with **Mark Farina** nor with this CD. (Ricky)

## DAN-O, Passean, & G-Spot- "enjoy House" (Double O-Spot)

**Todd Terry**, **Boris Dlugosh**, **Chemical Brothers**, **Hardfloor**, and **Armand Van Helden** are some of the more famous artists work displayed on this compilation by these three jocks. Pretty much self explanatory, there's



variety for sure, decent for those who refuse to lose the CD player and aren't able to enjoy mixtapes. I'm not dissin' it, it's not bad.

## Robert Gori- "Watch the Copycat" (Disko B)

This guy is a German producer, making some pretty noisy shit, it's not Neil Landstrumm noisy, which rocks, it's just plain old noisy. It's fast techno, so it sounds a little more commercially, I dunno, to be honest, all German producers don't live up to the hype. 5/10 (Brenda)

## Rancho Relaxo Allstars- "Higiene Mental Vol. 1" (Disko B)

This stuff should be played at like some kind of haunted house or something. I don't know, maybe I'm just too hyper or something, I mean, I know ambient is intelligent, but I'm just too impatient...I listen to music to be uplifted, not to be sedated. 3/10 (Brenda)

## Tranquility Bass- "Let the Freak Flag Fly" (Astralwerks)

Why we the fuck we got this CD in mail, I'll never know. It ain't no techno or any type of electronic music for that matter except for a kick drum here and there. I am really dissapointed in Astralwerks, I mean of all the artists they represent, why did they send us this? Why couldn't we get like the new Chemical Bros. or sumthin' else that doesn't sound like Paul Simon getting a enema while watching reruns of Gomer Pyle U.S.M.C. God damn fucking hippie shit. At least I can get probaly get 3 or 4 bucks for it at Disc-go-round. Be sure to listen for it on Q101 during their "Techno" hour.

## Panasonic- "Kulma" (Novamute)

Actually I liked this CD. Minimal, repetitive beats that can get boring on some songs but grab your attention on others Distorted, gritty ass shit. Some experimental type stuff but not to far out there. The CD itself is a pretty shade of green that reminds me of the puke I threw up when I listened to the Tranquility Bass CD in the previous review. If you see this, you should defintetly try to listen to it.

## DJ Liquid- "Electronica" (Journees)

A definitive view into the worlds of electroacidfunk, trance and sonic boom. This is what the cover of DJ Liquid's new CD says and that is what he delivers. A lot of music from West coast labels like City of Angels, O.O.B.E. and Bassex Solid mixing and excellent track selection throughout. My favorite DJ Liquid mix to date

## u-Ziq- "Urmur Bile Trax" (Astralwerks)

This is more what I expect from Astralwerks. I like this a whole lot better then his previous release (sucked so bad I can't remember the name). In fact I was actually impressed with some of the tracks, trancey stuff that just as it starts to get boring, in comes a breaky bad-ass kick drum. Still ain't no Chemical Brothers but it'll do 'till they send me a copy of their newest release (hint, hint...).



**BEANERS**

*This party review section is something that we will continue to provide. Other publications have let raver politics get in the way of honest reviews, but we will continue to cover parties as honest and straightforward as we possibly can. However, we're not here to get our asses beat down either, and unfortunately, there are promoters in Chicago who think threats will force us to review their parties and make them look good all the time. Sorry, aint gonna happen. Instead, we will simply not attend parties supported by egotistical, money thieving, non-scene caring, promoters who are only in this scene now cause it's trendy. It's not worth it. That's all there is to it. We attend parties that we will have fun at, and we review them to keep the good promoters on top, so you ravers will continue to support them. There are too many crooks in this scene, and we will not stand for it. Some reviews are a little old, but we don't care, do you?*

### October 27th-1996 "Dee-Day 3" Chicago (ATP Events)

There was some controversy on whether or not this party would go off in the same venue as the previous year, or a new space...either or, were fine with most folks. But it did end up being held in a new space...in da ghetto. The space was on the West Side, in an Army Reserves Building, with a big ass Auditorium. This place was really descent. You had your stage with a big ass gym in front of it, with lots and lots of balcony seating on both sides looking down. Plenty of sound and lights with some laser action as well. That was the main room. There wasn't the traditional "Dee-Day" effect this year, with two equally equipped rooms, one "Dee" or hardcore, and one "Relief" room or regular-core. All the bigger names basically spun the main room, and the locals spun in the "Localmotion" room.

Locals we caught were: **Danny the Wildchild**-smooth and rough all at the same time, the scratchmaster himself, always good. **ET** and **Red** both spun as well as **Jeff Starlight**, but I missed all of these sets, but I'm sure they were good, sorry guys! I know **Delta 9** spun somewhere, at least he was there, so I'm sure he spun...I think, but I missed him too. But anyway, the local room wasn't too bad, once the sound was going. There was a descent little crowd in there at times. Not bad, but personally, I wish they would have had a little more space to work with. Our locals can rock!

Big names were: **Dan Efex**, who busted the move, awesome as usual, wasn't on the flier, but came out anyway. Major props to Roy for hooking the crowd up with Dan again. **Mike Dearborn** was really good, gotta love his Majesty. **T1000** was T1000, lots of backspins, some good tracks, a good set from Detroit's very own. **Ralphie Dee** was up, and not as hard as I expected, but still very good nonetheless. **Lenny Dee** was Hard as Hell. I heard he spun a slower set too, but I guess I missed it, hey, shit happens. **Roland Casper** was the bomb, "I love hearing German stuff at parties..." that's all I need to say. I know the party went on from Roland, but we cut out a little early. Rumors were abundant about no-shows, and whatnot, but we didn't care to hear it. We had a good time with who was there, and in this case, the bullshit was set aside. **BEAN** numbah seven was released at

\*\*\*\*\* = Awesome: Wonderful vibe present, extraordinary talent performances, fair pricing, adequate sound, lighting, vending, space, parking, and washrooms. Flawless, as far as parties go. Maybe a few new ideas, keeping the scene fresh.

\*\*\*\* = Descent: Vibe was noticeable, talent was exceptional, price was pretty fair, sound, lighting, vending, space, parking, and washrooms were adequate, maybe short on a few things, but a well planned, thought out event.

\*\*\* = Good: Vibe present at times, most of the talent was exceptional, price was still fair, and sound, lighting, parking, vending, washrooms, and space were acceptable for the most part. Not a rocking party, but not a flop either.

\*\* = Okay: Vibe? If those in attendance were on some good drugs, maybe. Ticket pricing was way off. Talent wasn't bad, and sound, lighting, vending, washrooms, space, parking, etc. wasn't all that accommodating, or were all too way familiar. (Tired, used space) Organization not present, almost a waste of a good night.

\* = Shit: No vibe, wack ticket pricing, space, sound, lights, washrooms, parking, vending, etc all sucked. Very tired, very unorganized, and very much a waste of time and money.

= Fucked: These people are the reason our scene is diminishing. Wack ass garbage. Do not support garbage like this.

party so we really didn't have a lot of time to really enjoy ourselves, cause we were giving out zines, and candy, stickers, (juice and freeze pops were there for FREE, but we were forced against our will by someone of whom we will refrain from exploiting THIS TIME, only because the promotor was not there to support this decision, and we would only be hurting him in the long run...) But we were promoting the zine, and getting some feedback from y'all, so we honestly didn't get to experience the whole event to it's fullest. It was fun, from what we could tell. The vibe was a little weird, it was a Halloween party and all though. Just under 3000 folks in attendance, which is really obscene. Big parties do seem to be the norm these days, and I'm the last person to say bigger is better, but this one was pretty tolerable for the most part.

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### November 2nd-1996 "Labyrinth" Chicago (Positive Entity)

This party was everthing that it claimed it would be. All performers were there, the price was fifteen dollars, and the space was fresh, it was in fact a warehouse event.

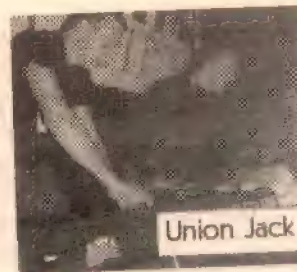
The old Trax Records Building has been used in the past, the basement at least. But this party took place on the third floor, and let me tell you, the sound shook the hell outta that place.

The space was jammed packed with sound, I really don't think anyone could really just sit around all night, because of the intensity of the sound, it kept everyone pretty occupied. The lights were basically several intellibeamers hung up on the warehouse rafters, all throughout the dancefloor, letting the light glow throughout the entire space, not just in front of the speakers. The set up was dope. Some vendors were there doing their thing, and us **BEANERS** gave away like 600





Musique-small room



Union Jack



Kim & Drew



Liquid Dancin' Dan



John Acquaviva-Disco Pimp



Trackhead Steve



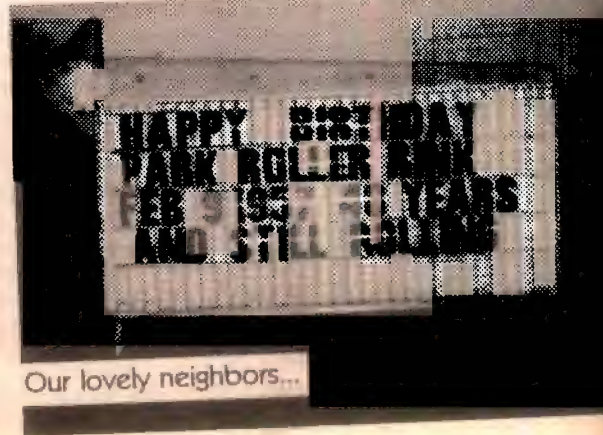
WHAT SMELLS?



Mark Almaria at "Southside"



Terry Mullan-He's Alive!!!



Our lovely neighbors...



freeze pops for all those in attendance. There was a vibe.

The lineup included Acetate's live PA, which was much better than we heard like a year ago (even though he was claiming this PA as his first) but it was pretty impressive actually. Then some of our city's very own Strength Junglists went on, tagged in fact: **Danny the Wildchild** and **Benny Blanco** (AKA Dr. Groo). Very nice performances y both. Then there was our Stomp patrol guy himself, **Richie Wel** also from Mushgroove, and a live trance PA from **Drew Young**. Benny Blanco went on again for a short time, and finally the act of the night... **Union Jack**. Now, I've heard a lot of shit about this group, about how their live PA's are not actually live, but on DAT. This is what I was told when asked the promoter, he told me that Union Jack played the DAT that they did bring, and that the only thing on DAT were the drums. The rest was completely live. In fact they borrowed a friend of the promoters' keyboard, and the owner was a little upset that they programmed some of their tracks over his own, and he had in fact lost his tracks from letting them use the equipment. So, after seeing their performance, and knowing this, I can comfortably say they performed extremely well, very energetic, and the crowd that did attend, totally dug their shit. The vibe at this party during Union Jack was so fucking thick! And even if they did play off a DAT, Milli Vanilli would be jealous of such a performance! That's all I gotta say. After they were done, **Lady D** settled things down with a real nice housey set.

The night was bust free and totally fucking illegal. Woo-hoo! I loved it. Much support from other promoters as well. It's nice to have people come together and just have a nice time, with no bullshit. There were some Sheriff's on patrol there I heard, which may have helped, but I honestly believe that the lack of attendance overall saved this party from a bust, which is fine with me. There were about 300-400 people max. Those who know there were, and those who missed out, well, we know what kind of quality party you all settled for. To keep shit like this alive, support the people who care. Positive Entity certainly does. Don't miss their next one!

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#### November 9th-1996 "Phore"

##### Milwaukee, Wisconsin (Drop Bass Network Four Year, Four Month Anniversary Party)

It was off to Milwaukee on this very chilly autumn night. It was a map point event (\$15) which lead us to Revolutions Record store in downtown Milwaukee, where we found the new **Massive** was on display (#15) which gave for good reading material for our half hour drive out West to the space.

The space was actually a banquet room of a hotel. Doors open promptly at 10:00pm, and we were let inside. The typical **Drop Bass** tactics were on display at the entrance to the main room, a hallway of plants (greenery), lots of camouflage, plenty of filmloops, and lighting. The main lobby was where smokers were contained, and unfortunately there was no food or drink vending allowed due to owner complications. There were plenty of washrooms with running water to refill waterbottles, if you were smart enough to bring one.

The talent for the night: no surprises. Everything went as planned, everyone on the flier was there. Gee what a concept. Yet another organization who can come up with a lineup and deliver. **Oryan** started things up, then junglist **3D** from Chicago threw down nicely.

Then it was fucking hardcore!!! **Tron** got a pit going, and I saw quite a few people with bloody lips, eyes, etc...ooh! Gotta let that teen angst out somehow I guess. People were having fun though, so I guess that counts for something.

The very much hyped **Buzz Goree** came in and was really nice, with some hard hitting housey-technoe tracks that kept people movin'. Very nice. **Mindrive** came on next, and his set was nice, as usual. **Freddy Fresh** from Minnesota came on

next, spinning some crazy old shit. I know I heard some DJ Magic Mike up in there, a lot of breaks, and electro stuff, goo breakdancing material, but a lot of people really didn't get into him much. The bad boy from Chi-town's **Teamsters** saved the night though...**Justin Long**. Fucking dope, he knows how to get people moving. Just watch him, that's all I have to say.

By this time it was going on five in the morning, and Kurt let us sneak in some free goodies, since the owner was a little preoccupied, so we gave out a shit load of candy/blowpops, ghetto jug juice, and freeze pops. We had a lot of shit, and it was ALL GONE in ten minutes or less. Needless to say the people there were very thankful and very relieved after having no vending all night. Another attempt to be raver friendly on our part. **WHO SAYS BEING RAVEN FRIENDLY IS DEAD???** The **All Time High Experience** was up next, and that was crazy! More Magic Mike, the Miami Vice theme song, wow! It was about to head out at that point.

There was an afterhours, but having a decent roadtrip ahead of us, we had to get going home. The afterhours was in the city of Milwaukee and offered free pancakes and fruit for breakfast, with a line up of **Nick Kick**, **Jaymes**, **Jethrox** himself, **Shira Kahn**, **Kee**, **DJ Cook**, and **Karma One**...I'm sure that was a good time as well, brought to you by the **Freebass Collective**.

Overall, a really nice night out of Chicago, and oh yeah, lots and lots of kids out there from Chicago. Very nice turnout, at least 1000 people overall, possibly more. It's fun to party in Milwaukee, when there's actually something going on. I encourage all to check it out sometime if you haven't. Drop Bass knows how to do shit proper!

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#### November 27th-1996 "Blessings" Chicago (Mushgroove/Incredibeats)

The annual Thanksgiving Eve "Blessings" party was a blessing again indeed. First off, the party took place in a brand new venue, on the West side, at the Maywood Civic Center. And for a mere \$8.00, a good time was had by all.

When we arrived, **Mr. Bill** was on...Hardcore! Shortly after that **Phantom 45** went on, and gave everyone something to be thankful for, with a really nice set. But everyone was talking about the performer that followed...the one and only **DJ Funk**. He did a Live P.A.-which was pretty cool for the most part, it was tracks, and funky, but we were all waiting for the GHETTO TRACKS!!! Once he started spinning the goods, everyone went buck nutty. I never danced so much myself. That shit was fucking great. And let me tell you, that space was super packed. It seems like the "Blessing" parties have gotten bigger and bigger, and this one fucking rocked. Wow! After the Funk, the **Creator** came on, from NYC. He did the acid thing, and I was so pooped by then, that we ended up going home. From what I saw the **Creator** was pretty good though.

All in all, a really bomb ass party (in the good sense), especially for the price. The space was new, the sound was good, as were the lights, bathroom space was in abundance...a really well planned event, and the talent was right on! Keepin' the scene fresh is the key, and keeping prices fair is the way to be...

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#### November 30th-1996 "Beneith the Emerald City" Chicago (Pure)

We didn't get the opportunity to experience this entire event. But what we did get to see was quite impressive. A new space was used, on the south side, in like a private school gym, and there was plenty of parking space inclosed by a fence, so it was pretty safe, from what we saw.

There were two basic rooms inside, from what we could see. We heard there was something outside, but no one was allowed



outside when we were there.

But anyway, **Gabber Girl** was on in the second room downstairs; when we arrived. The sound down there was pretty weak, so it wasn't all that intense- people were just kinda chillin' out down there.

The main attraction of the evening was of course **Dave Angel**. Guy rocked that place! He was in the main room, which was a gym, with balcony seating as well as plenty of dancing room on the floor. The place was pretty tightly packed though, and hot!!! But **Dave Angel** was quite impressive, and very enjoyable. That made the trip well worth it.

Wish I could tell you more about this party, but our work schedule got in the way again unfortunately, so the evening was cut short. It seemed that the majority of kids out that night were having a good time though, and that is what's most important.

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### December 25th-1996 "Saint bEAN" Chicago (bEAN Magazine)

Yes, I'm reviewing our own party, why not? It was a great time, so those who missed out should know about it...

Anyhow, the space was on Lake Street, sorta by Western and Lake, in the auto parts store where another party and an afterhours were once held. The space only holds maybe 600 people, and that's packed as fuck...we had at least 500 when everything was said and done. The cost was five bucks and folks got to hear **Chris Craft**, **Phil FreeArt**, **Dr. Groo** and **Danny the Wildchild**, **Dan Efex**, **DJ Solo**, **Mark Almara**, **Brian G**, and **Corey Love**. The only no show was **Mike Wade**, he had unexpected holiday guests that he had to entertain...but I didn't hear any complaints...especially for only five bucks. Plus we had offers from other deejays to spin, but we had to decline, cause we just let **Dr. Groo** and **Danny** play longer.

The party went without a hitch, aside from **Mike**. No cops, no hassles...there was a brief little scuffle between two folks, but it was handled quickly, and nobody was hurt. But other than that, it was dancin' and sweatin' all night long. Oh, the floor in the place was bouncin like a muthafucka though, at one point, the ceiling busted out some water...that was pretty scary, but no casualties...one time that floor is gonna cave in.

Even though it was really cold out that night, I brought in our shitload of freezepops, I figured someone might eat 'em...hell yea! People tore that shit up quick, cause it was hot as fuck up in there. And we had a big tub of candy too...all gone! We weren't selling anything. We gave away some tapes, and the rest of our **bEANER** shirts. It was really fun. I mean, most times at parties, things are sold and a lot of money is exchanged...our party was five bucks, and that was it. Everyone brought their own things and it was a grand giving thing. And I'm proud to say that all the deejays were paid an equal amount of \$50...and we still broke even after that. It was really nice. We didn't lose anything financially, but we gained respect, support, and a whole lotta fun. We will throw another gathering like this...low key...so keep your eyes peeled for cheeseey, non-hyped looking fliers, or get on our mailing list...do watcha gotta do but don't miss out next time! This summer will not be waisted like the last one. And next Christmas has our name on it as well.

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### December 31st-1996 "Musique" Milwaukee (DBN/ Mushgroove/Incredibeets/ Flipside/UPS)

Ahh, New Years Eve...in Milwaukee. This was

bEAN-50

doozy. There were three rooms, all packed...it was at this ballroom type place, where there's a lot of concerts I guess. Alcohol was served. Oh and most people enjoyed the little dancer sluts up on stage too. I didn't really care...it was kinda funny actually. At midnight, there was a lot of toilet paper and champagne everywhere...that was cool. Oh and there were these bomb ass subs up on stage, if you could make your way back. **Danny the Wildchild** threw down supremely...**Prototype 909** was cool. **Alec Empire** was insane in the main room. I checked out **Frankie Vega** and this dude he was taggin' with in the second room, that was cool, and I couldn't bear the smallest room, that place was ghetto packed nasty. We only stayed till like two...but it was pretty cool...for New Years.

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### January 31st-1997 "Released" Chicago (Progressive Society)

This was **Dan Efex's** record release party. He and partner **J. Scott G** from Albuquerque New Mexico were released on *Time Unlimited*...thus a celebration of trance. Fellow **bEANER DJ Solo** was in the house, last but not least. As well as Chicago's own **E.T.** and **Dr. Reality**...and a live PA by **Drew Young** out of Milwaukee.

The space was the Grand Ballroom down on the south side by 63rd and Cottage Grove. Security was wack as fuck...like a lot of parties these days...but the party was really nice, too bad more people didn't show up. Loud, and energized, plus free records were given out. **E.T.** was about the only one I really got to see, and he's really gotten good, I enjoyed his set a lot. And from what I saw, **J. Scott G**, was pretty good, as well as **Dan**, as usual. Overall, a time well spent.

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### February 1st-1997 "Porcupine Rocketship" Rockford (Eucalyptus)

Back to the "Ing" roller rink, but this time, it was used to capacity. They had the main floor pounding and the little room with the disco floor grooving nicely. **Nick Nice**, **Kimball Collins**, **John Aquiviva**, **Terry Mullan**, and **Jon Bishop** were who I had the pleasure to see. John was the bomb, that was my highlight. I saw a few junglists in the small room too, but didn't catch their names. The only downsides to the party was 1) They gave away water at the map point only to be taken away at the door (the owner's are pretty ghetto), and 2) The cops kept coming in and freaking people out, almost seeming like they were gonna shut shit down...but they didn't. Otherwise, this party rocked!!! I mean, they let people go in and out, plenty of vendors...including one who was selling fruit shish-ka-bobs...they gave their supply away at the end, and I was hooked up with that shit. Really a good larger scale party. I wasn't bored. Did I mention **John Aquiviva**? Damn he's the shit. Keep yer eyes peeled for more from this Madison based promoter...*Eucalyptus*, they know wassup.

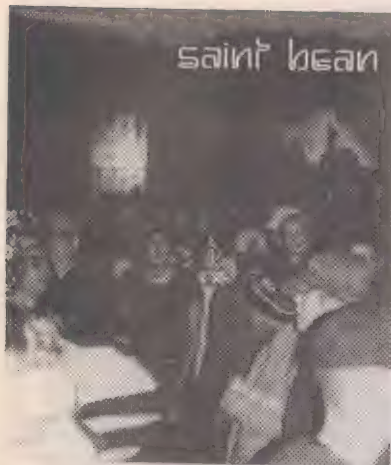
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### March 7th-1997 "Southside Chicago" Chicago (DJ Seven)

South side of Chicago...that's where it was...in a Catholic School on California and like Pershing or something like that. But it was done by **DJ Seven** and some friends of his (Sorry I can't remember their production name) but there were lots of kids out. **Danny the Wildchild** spun, as well as **Mark Almara** and **John Break-it-down**...others too, but I didn't get to see 'em. It was pretty cool though...the price was fair: \$12 or \$10 with a Dr. Pepper. Let me tell ya, there was **Dr. Pepper** everywhere. But it was a good time...sorry I can't tell ya more, guess ya had to be there.

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## January 11-1997 "Awaken" Madison, Wisconsin (Radiant)

As the name implies, this party was the first Madison party in a long, long time. For those of you keeping track, there hasn't been a single Madtown party since UFO III way back in September. Damn. Four MONTHS. However, the party turned out to be a phatty. Actually, the lack of parties here probably contributed to the very tight vibe. I saw a lot of familiar faces, as many many Madison kids showed up to support their scene and prove that they still know how to throw down. Every one was smiling and having a good time. What's more, the space was DOPE. Awaken was held in an old auto parts warehouse close to the downtown. Ahh, a good, ol' fashion 'Madison warehouse party!!!!' The main room was relatively small, basically just a garage, but a garage with a wall of speakers, two intellabeams, and four lasers. A message board on the front wall displayed the name of the deejay spinning at the time and flashed 'ravey' little messages (stuff like "meditation is a key", "think & become free"). Projections on the right wall completed the lighting. It was obvious that the promoters took time to make the place look good. The back room was lit with warm, friendly Xmas lights and had a vendor selling fruit kabobs and drinks; the hall to the left of the main room was turned into a mini-art gallery, containing funky things created by Madison kids. Promoters take note: simple details like this gallery add so much to a party. Just think about what you would like to see at any party... definitely a nice touch.

We got to the party at about 12:00, and Adeptus was on, I mean he was ON. He spun a very solid set as per usual. We made our rounds and hooked up with many friends. Danced for a while towards the end of Adeptus' set, then he got done and Merrick Brown came on. Though his set was marred by a few mistakes, he played a nice selection of acidy breaks and also threw in a few experimental intelligent-sounding trancey tracks. Overall, it was a pretty good set.

Next up, none other than Chi-town's infamous Phantom 45. I just want to say that he is the fucking ROMB! Anyone who heard this set knows what I'm talking about. I've never seen such a good response to jungle in Madison. During his set, the vibe flowed—everyone was dancing. He started off with some chilled-out vocally breaks, then proceeded to rock the dance floor with a good selection of new and old chews, including "Super Sharp Shooters." Phantom was nearly flawless, with a lot of wicked scratches and backspins and other insane shit thrown in everywhere. One of his best sets I've heard in a while. Someone send me a tape of this please... Unfortunately, the sound in the back room shut off abruptly in the middle of Phantom's set due to a couple of noise complaints and a subsequent visit by Madison's finest, the boys in blue. Oh well...

After Phantom, none other than the famed Gavin Hardkiss. He started out with some slow, pretty breaks and moved into some acidy west coast shit and even dropped 'Acid Funk' on the crowd, to a good response. To be completely honest, I was expecting a bit more. He made several mistakes throughout his set and never really got the energy level in the place pumping. Many people commented that they liked his set, but that it was too chill to come right after Phantom. Decent set, wrong time.

Next on the tables was Madison's own Kee. He spun a very solid set, but by this time, I was starting to get tired, so I did some socializing and we took off at about 1AM.

The only bad thing that happened was that some girl flipped out on some unknown substance (I heard it was like 5 hits of acid) got half naked and ran around spitting on and hitting people. Just a little note, kids, if you're going to do your drugs, make sure you know what you can/can't handle, you might just end up spoiling the night for a bunch of other people...

Aside from this one small mishap, the party went off well. One very cool thing about the party was that all the sets were at least an hour and a half, so the DJ's had plenty of time to really stretch out. Hopefully, parties like this will become the norm in Madison—small parties with a big vibe. Big up, Radiant—I'll see you at your next event. The future looks bright... (bass)... s... e... e... y... o... u... o... n... t... h... e... d... a... n... c... e... f... l... o... o... r

\*\*\*\*



## Minneapolis Scene Report By Wendy Favor-Mpls

The phrase "ya never know what's hot until it's gone" rang so incredibly true to the ears and heart of the Mpls dance music scene a few years back.

The cancellation of a '94/95 New Year's show with DBX and the horrifying replacement attempt titled, "Not Canceled," was a dreadful indication of the state of the scene. The effects due to the

absence of Disco Family Plan and the epic "M.O.R.E. days," were rudely eminent in the Northland. Damn! we were low...and shit! we've come a long a hell a long way! As far as I can recall, "Thriller," (Halloween '95) was about the turnaround point. Sugarsmack's breakthrough step with the MPD, discovered the best methods to date for appealing both the pigs and the true underground. Additional promotions came from Uniti, Encore Mpls Soul Music, Jungle Vibe Collection (JVC), Ecstatic Music Productions, Chernobyl Farms/U80, E-wreck, plus a handful of less frequent productions like Nug Amusement, Goodfellas, Hush Productions, Perpetual Groove, Rollex, etc. created healthy competition and entertainment for all genres. The harsh winter of '95 taught some harsh lessons.

Well, nuff History 101...Shit goin' on as of late! The *Communique* Goddemon Woody McBride did it to us again with "Electric Disco," the *Communique* Record's Tour, ending summer superstition August 31st. The

4D audio system's intense thumpin' vibrations were such that the only place capable of housing the event was a basement auditorium at Roy Wilken's Arena. It was the largest literally underground event Minneapolis has ever seen...and the visuals we did see by N.Y. visualist Brad Baker. And if God gave me the power, it was given to ESP. He created a line up of Europe's #1 rated

Laurent Garnier, the US's #1 rated Derrick Carter, Woody himself, Mark Farina, Nick Nice, Phantom 45, Mr. Bill (acid flashbacks included), plus a morning treat of the infamous *Tommie Sunshine* (once dubbed for "teaching Minneapolis how to fucking party" back in the M.O.R.E. days). The hometown *Communique* reps included

Drone, Apollo, Mr. E-Tones, Alex Jarvis, and live funk from Timeblind, Invisible, and the Psenic 303 Psmphony team. I have not had that much spastically,

explosive, energy run through my body since I got outta high school!

Awesome weeklies filled the summer/fall by Uniti and partners. These hoe-downs were largely responsible for perpetuating the momentum now carrying the scene. Frequently one or two DJ's brought in from out-of-town were given lengthy sets, accompanied by the local yokels and a few hundred kids. It was intimate, and they're more of a blast than a smart drink, yet fun for the whole family.

Halloween "Fright Night" (minus poor air ventilation in a condemned building) was kick-me-in-the-ass! The fuckin' hard-hardfuckin' techno came via DJ's Hoschi, Jethrox, Jed, Dish the Messiah, The Hardcore Prophecy, Speedy, Joyride and more splendor Apollo. There was a happenin' house side room with Mpls Soul's Alex Jarvis, Monte Hilleman, Shady J, plus Alfredo, Stylus, Poor Boy Rich, and Overdose. On the actual Halloween's Eve "RITE" was held by Ecstatic Music Productions in a loft on the South Side. Highlights included our own productions heroes DJ Slip, Apollo, Chris Sattinger, n' Overdose, plus jungle club, dropped by Gabbar Girl, Polter, and Madkid. Similar to all their events, it was boggie-fun for everyone! They always seem to pull off great gathering of good friends and the Minneapolis true-core. Props! DEAN-52

On that note, JVC needs some well-deserved props laid out for creating the first and a lovely jungle vibe in the cities. Event's "Culture Shock," and "Murderopolis," hosted such talents as Phantom 45, The Formation Tour, 3D, DJ Snuggles, and DJ Wise. They also took everyone for a spin February 8th at "Inside the Ride," with UK sensations Shy FX, and MC Skibadee, uniquely located in the bluffs of St. Paul. JVC's positive

popularity ballooned once again drawing attendants from as far as Chicago. They have also created a first-rate reputation for their own residents Para, Capsule, Madkid, Polter, and MC's Bumpyscrew and Brace. Their jungle events have been tres

phat! Check 'em out. Another thing to check out is everyone-and-their-dog's-of-fav Mr E-Tones on Sunday nights at the 90's. He plays a house where's wet dream!

It ain't in the groove are submitted under him for the 18+ (go figure Mpls peculiar curfew/bar hours?!?!). The other club event to attend is Depth Probe. It is the oldest thing kickin' techno in this city. Probably six years now, and the first time a lot of us experienced the music. It's now in the hands of DJ JET, who brings in staged live RA's in between sets of a wide variety of underground music...all at the famed First Avenue.

If you are looking for the *Communique* sound, Encore events are incredible. They are most always well organized and draw a big 3M (Milwaukee, Madison, Minneapolis) crowd. Musicians not to miss! ESP

(dah!), DJ Slip, Drone, Speedy, Apollo, Chris Sattinger, and Boboflux: all guaranteed thumpity rockin' techno funk! Catch them on tour at a city near you!

If soul's your groove, Mpls Soul Music, with the addition of Gene Farris/Erotic World and DJ Boris, is the ticket to a woman's funk! Just take a listen to (my personal fancy of the month) "Spring Fling"/ South Minneapolis by Gene Farris and you'll get a taste of our flavor. True, the Chicagoesque tones are noticeable, yet there is a aroma unique to ours.

Well, I was holding my breath for New Year's to not much avail. Things seem to have fallen through without our forthright front man Woody McBride. Encore seemed to pull the "Future" together in a unique fashion, despite the time crunch. It

became a two night shindig. The countdown was with Nigel Richards and the 611 DJ crew Mike Pante and Shawn Thomas (which didn't hold my attention too well). Mr. Bill with another acid test, Mpls Serve debut and Boboflux-like. The real eye opener was DJ Boris, a new Chicago import, who funded the dance right out of the and the remaining attendants. The next day was reserved for our hometown favorites that had been booked elsewhere the evening before. This was a grand-ol'-time that made me feel exceptionally proud to be a part of an exceptional, growing music scene.

The 1997 line-up consists of an Encore event, March 15th... "Stairway to Headphones" with (it down) Richie Havtin, Josh Wink, Woody McBride, Terry Mullan, DJ Danc, Delta 9, Nigel Richards, and Tommie Sunshine. JVC's "Higher Groove" "T.B.", Chernobyl Farms' 1st birthday party March 29th, "Atomic." With 1-1000, Liquid, and Dylan Drzen; and the 420 session hosted by Hush Productions/Perpetual Groove with Electric Indigo, Scotland's Neil Landstrumm, Tobias Schmidt and Shady German, Heiko Laux, and Dave Tarrida. If you are interested in the Northland, drop in Cynesthesia, a funky clothes&stuff store downtown @ both Basement Records and Let-it-Be for vinyl connoisseurs. Tune in KFLA on late night for live mix; and definitely....

...come join the party!

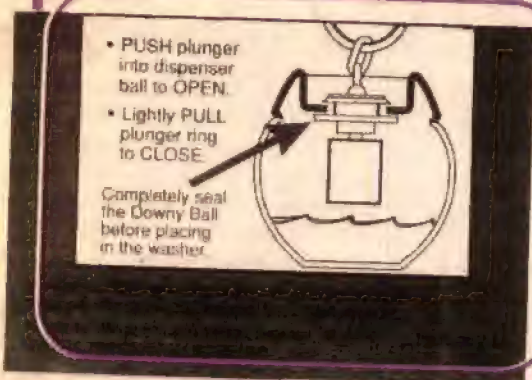
### The Minneapolis 411

Encore Productions:	4.ENCORE
Ecstatic Music:	399.1724
Chernobyl Farms:	257.7203
U80:	909.1559
Communique Records:	293.9536
Jungle Vibe Collective:	257.7058
Uniti Productions:	330.3830
Hush Productions:	215.7236
Perpetual Grooves:	985.1526
Cynesthesia:	824.7126

ALL 612 BABY!!!



# So damn fresh!



Upon a recent trip to the neighborhood crack store, we came upon a fucked up contraption that looked like a clear plastic Christmas ornament. After closer inspection it was determined that it was a Downy Ball. I know, your thinking to your self, "what the fuck is a Downy Ball?" Well it is a automatic liquid fabric softener dispenser. To most this doesn't seem like a big deal, but to those who actually wash their own clothes, this is a tremendous advancement in the art of fabric care. What you do is fill it up with genuine liquid Downy (the yellow kind smells the best) and throw it in when you start the washer, it opens automatically on the rinse cycle making your Q's (or Hilfiger's depending on how rich your are) all nice and fluffy.

But after a couple of minutes I started to realize the endless possibilities of the Downy Ball. Here is the top 5 alternative uses for a Downy Ball:

- 5- Hang on your rear view mirror in place of those stupid vanilla trees (or worse yet, those Alien Workshop air fresheners).
- 4- If your a little PC raver, you can make a wallet chain out of a couple of them (you can even hide your fuckin' meth inside of it).
- 3- You can spray paint them green and walk into a VFW, pull the ring, toss, and then yell out "GRENADE!!! FIRE IN THE HOLE!!!" and watch everybody have flashbacks.
- 2- Use it for a fishing bob
- 1- String four or five together and make a wicked-ass set of anal beads

# W.I.S.

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Send a self addressed stamped envelope to receive phree catalog & monthly newsletter or send \$2.00 and receive a phat ass sticker...





# Drugs. Space. Money.

Commercialization.

In our last issue, we gave you, our readers an opportunity to tell us a few things, by doing a survey. We got a descent response, just under 100. But we printed 5000 copies, so what that tells me, is that the majority of people out there just don't give a fuck about their scene. But those who did respond, gave us a wide variety of opinions and facts about what matters to them when it comes to 'raving'.

Suprisingly, most people don't do drugs "all the time," the majority said they did drugs "some of the time." And the number one drug of choice was still the ever popular Ecstasy. I thought that was quite a relief, with all the bullshit drugs that are out there now...but then again, there were another 4900 ravers who didn't respond at all to this survey...maybe they're the ones smokin' the rocks and taking all the other shit...but since they didn't care to respond, we won't worry about what they do.

As far as commercialization goes, most folks were on our level of thinking: comercialization is pretty wack. The majority would like to keep the underground, underground. That's what we're about. I honestly cringe at the thought of bEAN Megazine anywhere near the word Camel or Coca-Cola. Sure, a lot of promoters have a point by saying, "Wouldn't it be great to throw a bomb ass party, and not have to pay a dime for it?" Sure, but then how far do you have to go to sell out the music or the scene to get to that? I think the music and the scene would be in better shape if the majority of people in attendance at parties cared more about the music and each other...not just being at a party with a gazillion people, getting all screwed up. Sure, it is amazing to have such a large event, where there are some many people gathered together at one place...it's always like that, may it be a party or a damn football game. It's just overwhelming to be part of such a big group. But to be united, takes a bit more. The majority of those who responded agreed with that. (See commercialization for more detail.)

Most people also thought that fashion and drugs were a too big of a part of the scene, even if they, themselves did not always use drugs or care about fashion...their perception of the scene showed them that these factors were a too big a part. Which is pretty sad, because, if people involved think that, imagine what those who are not involved might think. (example:20/20)

I am pleased with what this survey has told us. I think, if more people had the mentality of most of the people who responded, that our scene just might last. I'm afraid though, that maybe some of the reasons more people didn't respond may have been 1) They feel that they don't know enough about the scene or the music to bother answering any of the questions. 2) Maybe some people are above being a 'raver' and don't want to be associated as being one. Or 3) Maybe, again, most people are all wacked out, and would rather smoke crack than answer some wack little survey. Who knows?

But thanks to everyone who did respond though. Hopefully you folks will continue to support the Midwest rave scene, and bEAN Megazine as well. For a better idea of what was answered in the survey, please review the following section...

## Comments on the following topics:

### An "outlaw":

- They are possible because enough people are on drugs at parties.
- I would participate, but Chicago doesn't have what it takes, most people aren't willing
- Only if promoters got their asses in gear.
- Police are dumb, but they have superior unity.
- One day.
- Hell yes! I'm not sure Chicago could do it, but I'd participate in a flash!

### A raver is:

- Someone who likes the music, and alters their life for parties.
- Ravers are about PLUR, something we need to make our scene real.
- One who goes to raves and is involved in the lifestyle, ie: music, drugs, friends, sex, etc.
- I hate the word "raver"...I go to parties.
- Ravers are all very different from each other, and that's good.
- Whoever feels the music inside them and loves the scene, who is also honest with themself.
- I love the music and the scene. if someone calls me a raver, that's okay.
- A raver cares about humankind and progression through sound.
- Someone who fuckin' gets a good ole high off da music- importance of music, beats, and dancing lies above all else. A raver must have unity and check attitudes and negativity at the door.
- A raver has a completely open mind, and open heart.
- A raver lives, works, and eats the scene 24-7, I return to reality.
- Crazy kids who don't give a fuck.

### A good scene is...

- Small, underground parties, with unheard of DJ's and the right people.
- Good music/good people.
- Music! and it should be the most important...there is no "scene" just a popularity contest.
- Understanding, trust, and a vibe.
- The way it used to be: unity and love, not kids fucked up!
- People getting together every weekend to party, see each other and catch up.
- Everybody dancing, rad ass music and sound, and everyone going crazy.
- More dancing and not a bunch of people standing around.
- A lot of fucked up people does make for a good time, usually.
- Happy, intelligent, positive people who want to move the world towards happiness.
- Unity without egos, cliques, etc.
- PLUR and good music
- Spontaneity. Most ravers now are cracked out.
- The promotion of peace and love, going home with new friends, and unity.
- Action packed hardcore shit.
- Very friendly dope people, slick music, and good drugs.
- DJ's come to my bedroom and spin all night.

### Commercialization:

- "Sure, why not?"
- It's all about music, who cares who's paying for it?
- The more support from a big company-the bigger the event!
- Yeah, it would be professional, no bullshit.

(see more comments, page 56)



# Survey Answers:

Shelli Bean!  
of Bellevue  
Kentucky was  
our lucky  
T-shirt  
winner!!!  
(Look for it  
very soon in  
your mail box  
girlfriend!)

The following was compiled  
from a survey done in bEAN  
Magazine, issue #6:

## Gender-

Male: 56%  
Female: 44%

## Age Group-

10-15: 0%  
15-20: 64%  
20-25: 36%  
+25: 0%

Working full time: 46%

Going to school full time: 55%

Percentage of people who still  
live where they grew up: 90%

Time spent on driving to a party:

20 minutes: 6%  
30 minutes: 10%  
45 minutes: 24%  
60 minutes: 10%  
60+ minutes: 50%

Average time most people arrive at  
parties:

Start: 5%  
10-11: 5%  
11-12: 36%  
12-1: 38%  
1 or later: 16%

Percentage of people who stay  
for an entire party: 79%

Percent of people who attend the  
afterhours: 33%

Percent of people who alter their  
sleeping patterns for parties: 36%

First thing people do when they get  
to a party is:

-Check out who's spinning: 32%  
-Look for friends: 33%  
-Take a pill or substance: 11%  
-Check out space: 14%  
-Dance: 8%  
-Find bathroom: 2%

Things that drew people to their  
first party:

-Music: 38%  
-Culture: 23%  
-Drugs: 14%  
-Unity: 15%  
-Curiosity: 8%  
-Friends: 4%

Reasons most people returned to  
their second, third...parties:

-Music: 41%  
-Culture: 22%  
-Drugs: 10%  
-Unity: 21%  
-People: 3%  
-Vibe: 2%  
-The smell: 1%

Other scenes people have been  
involved in:

-Alternative: 24%  
-Deadhead: 4%  
-Skateboarding: 25%  
-Punk/SKA: 22%  
-Hardcore: 7%  
-BMX: 8%  
-Industrial: 5%  
-Hip-Hop: 5%

How long most people see them-  
selves in the scene:

-Weeks: 1%  
-Months: 1%  
-Years: 46%  
-Through it's existence: 52%

Percentage of those who prefer:

-Risky parties: 69%  
-Legal, safe parties: 31%

Percentage of those who think an  
"outlaw" in Chicago would be  
possible: 80%

Those who said they didn't think it  
would work: 20%

People who believe that they are  
"ravers": 69%

Those who do not wish to distin-  
guish themselves as  
"ravers": 31%

Aspects of a good scene:

-People/culture: 32%  
-Music: 31%  
-Unity: 21%  
-Being underground: 6%  
-Friends: 6%  
-Drugs: 3%  
-Change: 1%

People for commercialization of  
parties: 18%

Against commercialization: 72%

How long most people actually  
dance at parties:

-All night no matter what: 39%  
-Only during their favorite  
music: 35%  
-An hour or two: 19%  
-An hour or less: 2%  
-Never: 2%

Sobriety depends on how long I  
dance:

-Yes, it does: 35%  
-No, it does not: 65%

It's hard for me to dance if I'm  
not on any substance:

-Yes, it is: 12%  
-No, it's not: 88%

When given candy, stickers, or  
anything else I:

-Give them back a hug, etc: 88%  
-Don't give anything back: 6%  
-I've never gotten anything: 6%

How often I attend parties in  
Chicago:

-Once a month or less: 32%  
-Twice a month: 32%  
-Every weekend: 26%  
-Never been to Chicago: 6%  
-More than once a week: 4%

Favorite music:

-House: 21%  
-Acid: 15%  
-Techno: 14%  
-Jungle: 16%  
-Hardcore: 11%  
-Breakbeat: 3%



### What makes a party:

- Music: 19%
- People: 17%
- Vibe: 23%
- Unity: 15%
- Space: 12%
- Price: 7%
- Promoter: 6%
- Nitrous: 1%

### How much extra money I bring to a party:

- \$10-\$15: 8%
- \$20: 21%
- \$30: 12%
- \$40: 21%
- \$50: 25%
- More than \$50: 8%

### Other expenses when going to a party:

- Food: 16%
- Gas: 22%
- Drugs: 15%
- Tapes: 12%
- Clothes: 2%
- Water: 20%
- Toys: 6%
- Glowsticks: 1%
- Cigarettes: 1%
- Hotels: 1%
- Gum/candy: 1%

### How often drugs are taken:

- All the time: 11%
- Most of the time: 16%
- Sometimes: 45%
- Rarely: 14%
- Never: 14%

### Preferred drugs at parties:

- Ecstasy: 20%
- Acid: 13%
- Marijuana: 13%
- Nitrous: 9%
- Meth: 7%
- Vitamins: 6%
- Alcohol: 5%
- Herbs: 5%
- Coke: 4%
- Caffeine: 4%
- Mescaline: 3%
- Special k: 3%
- Ephedrine: 3%
- Nothing: 3%
- Heroin: 1%
- Opium: 1%
- Crack: 0%
- GHB: 0%
- Ruphyal: 0%

### Preferred spaces:

- Full scale arena events: 21%
- Photon-type: 12%
- Route 66/ roller rinks: 8%
- Speedballs/ old club spaces: 6%
- Dirty ass warehouses: 51%
- Clubs: 2%

### How long attending parties:

- One year or less: 9%
- More than one year: 6%
- One to two years: 20%
- Two to three years: 27%
- Three to four years: 29%
- More than four years: 9%

### Most memorable parties:

- Furthur '96: 20%
- Fantasy Island: 5%
- Zeitgeist: 5%
- 303.3: 5%
- Pollination: 5%
- Other misc: 60%
- (Star Generation, Tornado, Twisted, Dee Day 3, Nature, Cupid, Pure '95/'96, Insomnia, Ladybug1, World Trance Festival, Ritual, Blessings '96, Hardcore Chicago, Strength Beyond Strength, United Nations, UFO2...)

### Most liked promoters:

- Drop Bass: 17%
- ATP: 8%
- Mushgroove: 8%
- Sense: 6%
- Majesty: 6%
- Vibe Alive: 6%
- Core: 4%
- Progressive Society: 4%
- Ripe: 4%
- HPS: 4%
- Positive Entity: 4%
- Other: 29%
- (Pure, Incredibeats, Vibenauts, Catylst, Sunshine Entertainment, Journees, Ascii, Eternal Soul, Esoteric, Wilhem K, C+, Superstars of Love...)

### Most disliked promoters:

- ATP: 20%
- Boy Wonder: 15%
- Vibenauts: 15%
- Drop Bass: 15%
- Majesty: 10%
- Core: 10%
- Mushgroove: 5%

### Favorite Chicago performers:

- Phantom 45: 12%
- Hyperactive: 11%
- Terry Mullian: 11%
- Paul Johnson: 10%
- Mike Dearborn: 10%
- Derrick Carter: 7%
- Dan Efex: 6%
- Traxx: 6%
- Delta 9: 6%
- Justin Long: 4%
- Other: 17%
- (Miles Maeda, Tron, Pierre, 3D, Mark Farina, Sneak, Halo, Danny the Wildchild, Seven...)

### Favorite (general) performers:

- Frankie Bones: 5%
- Nicky Fingers, Richie Hawtin, Dieselboy, Dan Efex, Terry Mullian, Delta 9: 4% each
- Sven Vath, DJ Dan, Astroboy, Derrick Carter, Casper, Nick Nice, Hyperactive, DRC, Dubtribe, Jeff Mills: 3% each
- Mysic Bill, Mike Dearborn, Dajae, T-100, Prototype 909, Josh Wink, Gene Farris, Sasha, Hype, Joey Beltram, Jes, Stareyes, Woody McBride, Mark Farina, LTJ Bukem, Phantom 45, Danny the Wildchild, Rap, Mindrive, Michael Jackson: 2% each

### Those who responded who spin or create music: 49%

### Other good Midwest scenes:

- Madison: 26%
- Milwaukee: 21%
- St. Louis: 9%
- Rockford: 9%
- Indianapolis: 12%
- Minneapolis: 7%
- Appleton: 5%
- Ohio: 5%
- Detroit: 2%
- Louisville: 2%
- Quad Cities: 2%

### Those who said fashion is a big part of our scene: 91%

### Those who really care about what other people think about them and how they dress: 44%

### Those who said drugs were a big part: 71%

Those who said that they had a better time at parties while they were on drugs, even if they no longer do drugs: 57%

Our scene stands for PLUR: 36%

Our scene stands for PLUR when everyone is on drugs: 64%

### (Comments on commercialization continued...)

"No way"-

-A rave is a way to escape the media and the outside world of commercialization.

-Hell no, that's all we need!

-I'd rather not see the idiots I went to high school with, although Toronto and Europe scenes are great, and they are very commercialized.

-Good for the money, but not for posers and trendies.

-Nope, never, never, never, never, never.

-never... Commercialization is in league with bastardization.

EX: The death of Hip Hop. Rest in peace quality old school

-No!!! Fuck commercialization!

-...cashing in on the scene is wrong.

-You'd get too many squares and people who plum don't belong there.

-Don't we wanna keep this about music and people?

-No!!! Evil! Bad! Hell on Earth! Ultimate insult!

-It's only for greedy bastards

-No! No! No! Should be underground

-No way! Can you say sell out!?!?

-Hell mutha fucking no!!!!!!!

-Hell no! That's not being real!

-No, fuck no.

-People think a rave with

10,000 people would be a good thing, but how many of those people are true party people? How many are wanna bes? I don't want these people at parties.

(All percentages were determined by the bEAN survey, we merely compiled the information and are not responsible for what the people who filled out the survey answered...so don't even try to bitch to us about it!)



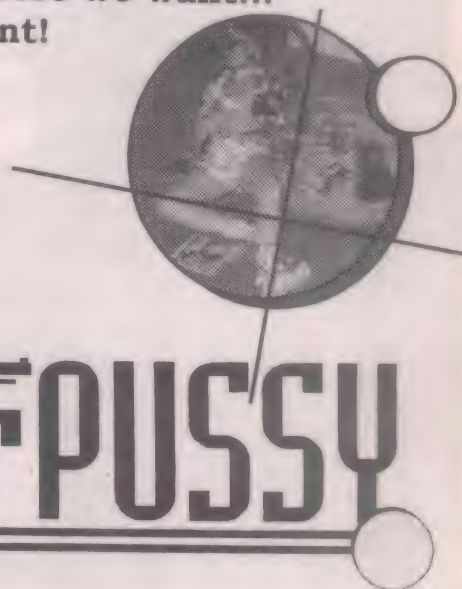
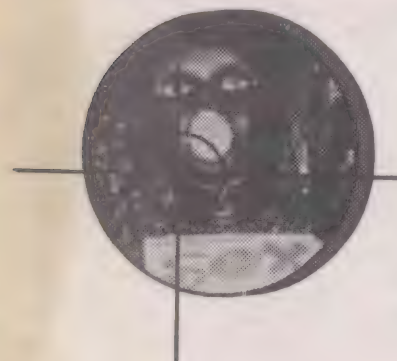
Uh huh...we think this  
is pretty funny...

WE'RE  
**CLASHN'  
W/ FASHN**

"ZINE RIVALRY CONTINUES"

**We have a license to ill!**  
**When we want...Where we want...**  
**Who tha fuck we want!**

**LOSER PUSSY**



**bEAN'S LOSER FASHION SPOOF** AS RIPPED OFF FROM K-WORDS  
Collaborated by Brenda bEAN

Photographs by **THE bEAN POSSE** Blow-up doll purchased at **SHERIDAN NEWS AND VIDEO**

And introducing **MATT@MASSIVE WITH NIPPLE & LOWRIDER** @bEANing **CHIKO IN BAG**

Former apoc footage of bEAN Special Model #1 **CHRIS CRAFT W/ FOIL & MONKEY** You dig us **CAUSE WE ROCK**





*Top Left:* Chiko pictured at Home '97 in paper bag being used for trash. *Top Right:* Matt Bonde w/ nipple (note- no visible piercings) on lowrider at friends house. *Bottom Left:* Chris Craft in foil from Jewel w/ monkey from Toys 'R' Us. *Bottom Right:* Blow up doll from Sheridan News and Video in bEAN gear from Brenda's Closet.





This lovely  
piece of work  
was found on  
the internet,  
focussing on  
midgets and  
large women...  
always a favor-  
ite. Gotta love  
the Ninja  
Turtle and  
Tarzan too.  
Very classy  
stuff. Top  
notch quality  
bEAN material.

\*\*\*\*



techno, camp, & electronic festival

# EVEN FUNNIER

may 23-26, 1997 | Memorial Day Weekend

specially priced tickets available at the door

See page 8 for more details...

...kickin' it live on  
the Star Wars tip...

## Y.O.D.A

To be sung to the Village People's "Y.M.C.A."  
"Y.O.D.A. EflexOa"

(As sung by master Yoda, on meeting Luke Skywalker)

YOUNG MAN, I saw your ship come down. I said

YOUNG MAN, now it's muddy and brown. I said

YOUNG MAN, put your weapon away, 'cause I

\*MEAN\* \*YOU\* \*NO\* \*HARM\* \*I\* \*SAY\*

YOUNG MAN, There's no need to feel fear. I am

WONDERIN', tell me why are you here? How you

GROWIN', from this food on the plate. I say

\*WARS\* \*DO\* \*NOT\* \*MAKE\* \*ONE\* \*GREAT\*

You must be here

You must be here

He's 900

He's so strong

Do your Jedi Di-

to see Y.O.D.A

to see Y.O.D.A

years old!

in the Force

plama course!



You must be here to see Y.O.D.A

You must be here to see Y.O.D.A

Come and get yourself clean!

Come and have a good meal!

Pretty soon now, the Force you'll feel!

>>>

YOUNG MAN, you fell out of the sky. Into  
SOMETHIN' brown that smells like a sty, and this

TIN CAN started swimming and then, he got

\*SPAT\* \*OUT\* \*LIKE\* \*SOME\* \*THROAT\*

\*PHLEGM\*

YOUNG MAN, Welcome to Dagobah. He is

COMIN', master Yoda not far. I'll be

HAVIN' this bright thing that ain't hot. It is

\*MINE\* \*OR\* \*I'LL\* \*HELP\* \*YOU\* \*NOT\*

You must be here to see Y.O.D.A

You must be here to see Y.O.D.A

He's 900 years old!

He's so strong in the Force!

Do your Jedi Diploma course!

You must be here to see Y.O.D.A

You must be here to see Y.O.D.A

Don't just stand in the rain!

You're all covered with mud!

come and sample my homemade crud!

>>>

OLD BEN, Are you listenin' to me? I can't  
TRAIN HIM, he's so reckless you see! Like his

OLD MAN, he's so angry but brave! Betcha

\*HE\* \*SCREWS\* \*UP\* \*AT\* \*THE\* \*CAVE\*

YOUNG MAN, If you start will you end, or be

GOING, off to save all your friends? To be

TRAINING, needs commitment and work, if you

\*WIMP\* \*OUT\* \*THEN\* \*YOU'RE\* \*A\* \*JERK\*

You gotta stay here with Y.O.D.A

You gotta stay here with Y.O.D.A

You should stay here and train!

You don't have to save Han!

If you do so, you'll lose your hand!

You gotta stay here with Y.O.D.A

(repeat and fade)



# TOILET TACTICS



Men should ace this test ... women may have a little difficulty.  
There is a code of Restroom Etiquette" that must be followed.

The following is the urinal configuration in a sample men's room.  
An X above the number will indicate "in use."

| x | (Indicates that urinals 3 and 6  
4 | 5 | 6 | are occupied.)

to identify correctly, based on urinal  
which  
to correctly stand. Good luck!

## Section

x | | (Urinals 2 and 4 occupied.)  
4 | 5 | 6 |

Your choice: \_\_\_\_\_  
Correct answer: 6 It's the **ONLY** one to go to  
and every guy instinctively knows  
this.

| | | (Urinal 1 occupied.)  
3 | 4 | 5 | 6 |

Your choice: \_\_\_\_\_  
Correct answer: 6 Stall 5 is acceptable, but  
you run a greater risk of being next  
to someone who arrives later.

## Kind of tricky Section:

3. | | | (empty)  
| 4 | 5 | 6 |

Your choice: \_\_\_\_\_  
Correct answer: 1 or 6 You are tacitly saying,  
"I don't want anyone next to me."

4. | x | | x | (2, 4 and 6 occupied)  
| 1 | 3 | 4 | 5 | 6 |

Your choice: \_\_\_\_\_  
Correct answer: 5 You're stuck being next to  
at least ONE guy, so you minimize  
the impact and get a wall on your  
left. NEVER go between TWO  
guys if you can help it. Exceptions  
to this are stadium restrooms where  
the herd thunders in.

## Subtle, tricky, but important to know Section

5.)  
| x | | x | x | (2, 5 and 6 occupied)  
| 1 | 2 | 3 | 4 | 5 | 6 |

Your choice: \_\_\_\_\_  
Correct answer: 4 Believe it or not, 1 and  
3 "couples" you want the guy in  
stall 2. And we don't want  
THAT now, would we?

This differs from option 4 in  
such a subtle way that the  
nuances cannot be explained.  
Suffice to say, only the men  
would understand.

## VERY tricky indeed Section

6.)  
| x | x | | x | x | (1, 2, 5 and 6 occupied)  
| 1 | 2 | 3 | 4 | 5 | 6 |

Your choice: \_\_\_\_\_  
Correct answer: NONE! You go to the mirror  
and pretend to comb your hair or  
straighten a tie until the urinals  
"open up" a bit more. If you have  
to go REAL, REAL BAD, for  
god's sake! ... use a doored  
stall.

## Other parts of the Unwritten Code of the Urinals:

- NO Talking, unless it's a good friend...  
but even then, keep it terse and unemo-  
tional. This ain't no clubhouse.
- I don't think I need to tell you, abso-  
lutely NO touching of anyone other than  
yourself. A touch of another's elbow is  
of the highest offense.
- NO Singing. Period.
- Glances are for purposes of acknowledgment  
only... "Yeah. I see you there. I will  
not BEAN-GO-look again".

## The Shit List

**THE GHOST SHIT:** The kind where  
you see the toilet paper but there's no  
shit on the toilet paper. But there's no  
shit in the bowl.

**THE CLEAN SHIT:** The kind where  
you see the toilet paper but there's no  
shit on the toilet paper. But there's no  
shit in the bowl.

**THE WET SHIT:** The kind where  
you see the toilet paper but there's no  
shit on the toilet paper. But there's no  
shit in the bowl.

**THE SECOND WAVE SHIT:** It  
happens when you're done shitting  
you've pulled your Grand pants up to  
your knees and you realize you have  
to shit some more.

**THE BRAIN IN MORRISSEY  
THROUGH YOUR NOSE SHIT  
OR POP A VEIN IN YOUR**

**FORHEAD SHIT:** The kind where  
you shitted so much longer that you  
you practically have a stroke.

**THE ICEBERG SHIT:** The kind  
where the shit is so long that the end  
of it sticks out of the toilet water.

**THE RICHARD SIMMONS  
SHIT:** The kind where you shit so  
much that you lose 10 pounds.

**THE CORN SHIT:** Self explanatory.

**THE DISCO SHIT:** The  
kind of shit that is so huge that you're  
afraid to flush the toilet without  
breaking it up a few pieces—with a  
toilet brush or wafer.

**THE DRINKER'S SHIT:** The kind  
of shit that you have the morning after  
a long night of drinking. It's most  
noticeable when the headliner's  
on the toilet in the toilet.

**THE GLE WISH I COULD SHIT  
SHIT:** The kind where you want to  
shit but all you do is sit on the toilet  
cramped and fan a few times.

**THE SPINAL TAP SHIT:** The kind  
where a bunch of black young men  
come in and sit on the toilet and  
scream.

**THE WET CHECKS OR THE  
POWER DUMP:** The kind that  
comes out of your ass so fast that  
your butt cheeks get splashed with the  
toilet water.

**THE SOLID SHIT:** The kind where  
yellowish-brown liquid comes out of  
your ass splatters all over the inside  
of the toilet bowl the whole time,  
chronically burning your tender anus.

**THE MEXICAN FOOD SHIT:** A  
class all its own.

**THE OTTOMAN SHIT:** The kind  
where the odor of the mess creeps out  
of the rest room and throughout the  
building to make the entire building  
smell in less than a minute. I have  
been told at several parties after  
Marilyn Manson's performance, I  
wonder if Manson and Tracy Bell have  
anything to do with it.

©1999 by The Toilet Tactician



## Type of People You Might Meet in the Mens Room

### -Alien Potato Crew

**EXCITABLE:** Shorts half twisted around, cannot find hole, rips shorts.

**SOCIABLE:** Joins friends in pissing whether he has to or not.

**CROSS-EYED:** Looks into next urinal to see how the other guy is fixed.

**TIMID:** Cannot piss if someone is watching, flushes urinal and comes back later.

**INDIFFERENT:** If all urinals being used, pisses in sink.

**CLEVER:** No hands, fixes tie, looks around and pisses on floor.

**WORRIED:** Not sure of where he has been lately, makes quick inspection.

**FRIVOLOUS:** Plays stream up, down and across urinal, tries to hit fly or bug.

**ABSENT MINDED:** Opens vest, pulls out tie, pisses in pants.

**CHILDISH:** Pisses directly in bottom of urinal, likes to see it bubble.

**TOUGH:** Bangs dick on side of urinal to dry it.

**PATIENT:** Stands very close for a long time waiting, lets it drip dry, reads with other hand.

**EFFICIENT:** Waits until he has to crap, then does both.

**DRUNK:** Holds left thumb in right hand, pisses in pants.

**DISGRUNTED:** Stands for a while, gives up, walks away.

**CONCEITED:** Holds two inch dick like a baseball bat.

**DESPERATE:** Waits in long line, teeth clenched, pisses in pants.

**SNEAK:** Farts silently while pissing, acts very innocent, knows man in next stall will get blamed.

This bathroom is booty.

# Raver Dictionary

**amazing** (uh mayz'ing) adj. An extremely sarcastic phrase that one might use when speaking to a freak, or someone who is of bootiness. Strange and bizarre. EX: "You're amazing."

**booty** (boo'tee) adj. 1. Describing something pretty wrong looking, smelling, or acting. 2. Worse than being ghetto or white trash, just plain bad. EX: "I've seen some straight up booty ass bitches at parties lately."

**fruity** (froo'tee) adj. Someone so ridiculously dumb to the point where their stupidity is obnoxious and annoying. EX: "That bitch is always trippin' and acting fruity."

**fruitloop** (froot' loop) n. Extreme case of being fruity. The fruitiest. Feminine, insane. EX: Someone who may be on a lifelong trip.

**rinsed** (rinst) adj. Drunk as fuck. EX: **Dr. Groo** can be found in this state on most Saturday, and Sunday, and Monday...nights.

**"Bake tha shit!"** (bayk' thuh shit) Phrase.

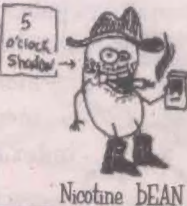
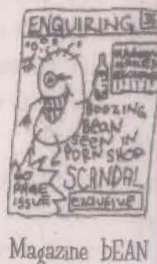
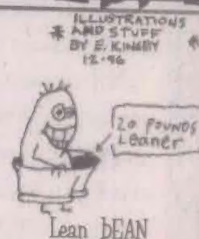
This is a **Matt & Posse** term of describing the action taken when one farts in a car, especially in the winter time; Person farts, then the heat is turned on full blast, to 'bake tha shit'...window can not be rolled down to release the funk.

**"Change the air."** (chaying' thuh ayr) Phrase.

This is a **BEANER** term for when you've been in a car with a few people for quite a bit, and the air gets stale...you do a similar action to 'bake tha shit,' crank the heat but you can roll down the windows. I think it's mostly done when someone farts though, we've never really talked about why we do it.

**"The Pop and Soda controversy"** If you're in Wisconsin you must call that bubbly beverage you're drinking "soda," or you will look foolish. In Illinois, the shit's called "pop." (nouns and adjs may not be 100% correct, I'm booty.)

## The Many Facets of a BEAN





Well, that about does it. Until next time. A few last words though real quick... watch for our small, cheap, but slammin' parties this summer, and for a photocopied true "zine" bEAN, and a regular copy in the late Summer or early Fall.



Keep the mail coming! Tell us your gripes about the scene, we'll print them to share with the world. If you go to a spectacular event, write about it, or if you take pictures or have an interesting article you'd like to contribute. Don't be afraid to send us stuff, we enjoy it. It lets us know you folks are alive out there.

Still haven't gotten a T-shirt? We don't really push them much, but it is possible to get one, just give us a buzz, or write us, and we'll send you a current order form, with current designs and whatnot...the cost will always be \$10, that's why you don't see them out much, because everyone else wants to mark them up! \$10 from the bEANERS, look for some shirts for sale, quite possibly at Furthur, whenever that is.

Subscriptions are still \$10 for six issues, or if you just want some stickers, send us \$2, and we'll hook it up. (Write any checks or money orders out to Brenda Manry)

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Peace.

bEAN 02

important phone numberz



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